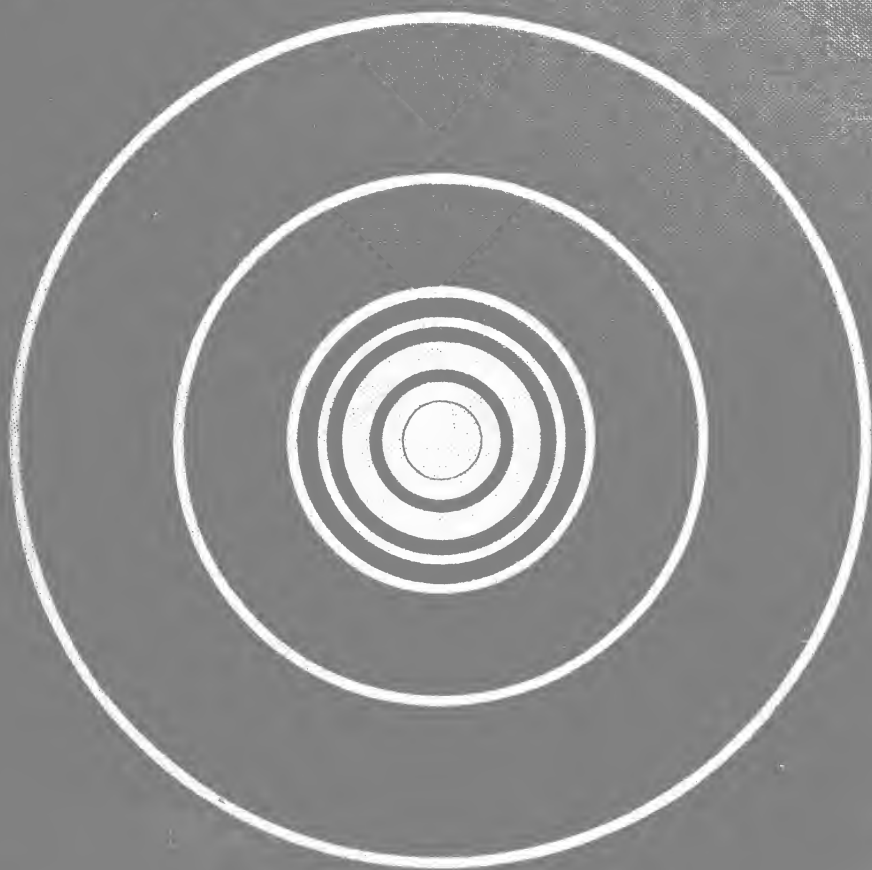


# HOME MOVIES

AND HOME TALKIES



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# **HOME MOVIES**

## **AND HOME TALKIES**

OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**PUBLISHED MONTHLY**

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# INDEX

## A

- A.B.C. of Home Talkies, 22, 64, 103, 139, 181, 221, 265, 321, 358, 400
- About our Competition Films, 258
- Alef 9.5-mm. Camera, 184
- projector, 184
- Amateur Ciné Service Titler, 368
- Wipe Dissolves, 390
- Club, Future of the, 102, 126
- Amateur's Home Theatre, An, 340
- Apparatus Tested and Reviewed, 25, 72, 116, 149, 184, 233, 275, 313, 368, 389
- Application of the Ciné-  
"Kodak" to Nature  
Photography, 342
- Autumn Hint, An, 141

## B

- Beginner Let Loose, A, 52
- Behind the British Studio Scenes, 98
- Bell & Howell Semi-Professional Camera, 131
- Big Films for Beginners, 8
- Blendux Photo-Electric Exposure Meter 276
- Bolex Motor Re-wind, 312
- Projectors, 21, 275
- British Association of Amateur Cinematographers, 145
- Brunel, Adrian: "Big Films for Beginners," 8
- "Cost is not the Criterion," 61
- "Set Economy, 212
- "Film Acting," 255
- "Movement and Sound," 310
- Building Your Title Maker, 55

## C

- Camera and Projector in One, 14
- Camera News, 90
- Can You Direct a Sequence? 356, 399
- Carrying Case for 200 B, A, 369
- Christmas Filming in the Home, 251
- Projection, Preparing for, 260
- Gift Problem, Your, 271
- Ciné Circles, HOME MOVIES, 146, 202, 227, 250, 338
- Handyman, The, 63
- "Kodak," Special, 10
- Magazine, Why Not a 7, 350
- Nizo Camera, 25
- Societies and the Still Photograph, 141
- News of, 34, 77, 113, 152, 193, 236, 283, 325, 362, 406

- Cinepro Cabinet, 358
- Humidity Pad, 369
- Sound Attachment, 149
- Competition Films, About Our, 258
- Coronet Projector, 279
- Correspondence, 351
- Correspondents Wanted, 388
- Correx Developing Outfit, 280
- Cost is not the Criterion, 61
- "Cruise Views," 57
- Cutting—Making the Most of Your Films, 216

## D

- Dalmeier Focus Lens, 149
- Lenses for 8-mm. Cameras, 369
- Title Service, 314
- "Dimmit" Home Ciné Dimmer, 312
- Dix Mipanta Meter, 116
- Dorland Hall Ciné Exhibition, 312

## E

- Econasign Printing Outfit, 314
- Editor's News Reel, 5, 49, 89, 125, 165, 209, 249, 301, 337, 377
- Ensign Projector, 233
- "Extralite" Screen Paint, 369

## F

- Film Acting, 255
- Film Speeds and Exposures, 391
- Film to See, A, 350
- Film-at-Home News Reel, 166, 210, 309, 404
- "Filmmcraft" Competition, Some Hints for the, 346
- Filming a Royal Visit, 168
- Filo Projector, 235
- Finchley Society's Public Performance, 169
- Fox Film-at-Home News Reel, 166, 210, 309, 404
- From Hero and There, 6, 50, 96
- From the Post Bag, 382
- Future of the Amateur Club, The, 102, 126

## G

- Gevaert 16-mm. Reversal Film, 72
- Pan Super Reversal Film, 314
- "Good Companions," 302, 378
- Great Movement, A, 97

## H

- Hints and Tips Competition, 15, 54, 93, 169, 215, 254, 308, 349, 379
- Home-made Talkies, 304
- Movie Opportunities, 30, 76, 112, 143, 240, 264, 309, 355, 395
- Movies "Ciné Circles," 146, 202, 227, 250, 338
- Models for Your, 11
- Olympia Competition Films, About Our, 258
- Processing of "Neg-Pos" Ciné Film, 174
- "Nine and a half" Film, 180
- 16-mm. Film, 100
- Recording Improvements, 166
- How to Make a 9.5-mm. Printer, 252
- Stereoscopic Films, 345
- Use the Libraries, 268
- Your Camera Works, 94
- Humidity Pad, 369

## I

- I'm an Explosive, 13
- Inexpensive Movie-making, 18
- Inflammable Film, 388
- Sold to Children, 339
- Institute of Amateur Cinematographers, The, 32, 68, 108, 142, 185, 225, 287, 320, 352, 392
- It's a Face! 156

## K

- "Kenboard," A New Editing Aid, 368
- Kenburn Cradle, 148
- Kodascopes, Two Now, 148

## L

- Lapse of Time, 101
- Letter-bag, Our, 305
- Libraries, How to Use the, 268

## M

- Making Scenics, 127
- Making the Most of Your Films, 172, 216, 306
- Your Own Talkies, 167
- Merry Reel, The, 28, 66, 106, 144, 179, 224, 263, 315, 353, 393
- Metrophot Exposure Meter, The, 116

- Meyer Range-Finder, 116
- Mickey Mouse Films, More, 200
- Methods, 97
- On Eight and Sixteen, 116
- Models for Your Home Movies, 11
- More Mickey Mouse Films, 200
- More Simple Tricks, 137
- Mount Everest Film, The, 200
- Movie-Making, Inexpensive, 18
- Movement and Sound, 310

## N

- Nature Photography, Application of the Ciné-  
"Kodak" to, 342
- New Light for the Baby Pathé, A, 384
- New Scout Film, A, 388
- New Talkie Book, A, 126
- News Reel, A Real, 126
- Nizo, Ciné, Camera, 25
- Note on Making Synchronised Films, 370
- Novel HOME MOVIES Competition, 262

## O

- Olympia Competition Films, About Our, 258
- Competitions, 74, 110, 211
- On the Set for Stills, Please, 380
- One Year Old! 7
- Opportunities, Home Movie, 30, 76, 112, 143, 240, 264, 309, 355, 395
- Our Letter Bag, 305
- Our Monthly Prize Competition, 15, 54, 93, 169, 215, 254, 308, 349, 379

## P

- Pathé Baby, A New Light for the, 384
- Films, New, 116
- Projector, Carrying Case for the 200 B, 369
- Patriotic Trailers, 314
- Personal Notes, 128
- Photographing in the Service of Mankind, 232
- "Photoskop" Photo-Electric Exposure Meter, 289
- Post-bag, From the, 382
- Preparing for Christmas Projection, 260
- Prize Competition, Our Monthly, 15, 54, 93, 169, 215, 254, 308, 349, 379
- Problem of Reversal Film, The, 176, 230

## Q

Queries (Answers to Correspondents), 42, 83, 119, 159, 203, 243, 295, 332, 371, 411

## R

Range-Finder, The Meyer, 116  
Real News Reel, A, 126  
Recording Disc, Using the New, 220  
"Restless Waters," 135  
Reversal Film, The Problem of, 176, 230  
Round the Trade, 324, 366  
Royal Photographic Society's Annual Exhibition, 175

## S

Scenics, Making, 127  
Scout Film, A New, 388  
Secrets of King Kong, 16

Sequence, Can You Direct a? 356, 399

Set Economy, 212

Sets and Set Economy, 170

Semens Camera, Model B, 72

—— Type C, 389

Simplex Pocket Camera, 276

"Sir Mike," 132

Societies, Cine, News of, 34, 77,

113, 152, 193, 230, 283,

325, 362, 406

Some Hints for the "Filmmaker" Competition, 346

Splicing and Storage Cabinet, A, 369

—— Making the Most of Your Films, 172

Spools or Chargers? 138

Stedman Card Reels, 234

Stereoscopic Films, How to Make, 345

Stewart-Warner 16-mm. Camera, 184

—— 8-mm. Camera, 313

Stop Action Photography, 91

Studio For Hire, A, 309

"Sunday Referee" National Amateur Film Contest, 383

Synchronised Films, Notes on Making, 370

## T

Table-top Cinematography, 303

Talkies, Home-made, 304

—— Making Your Own, 167

This Lumen Business, 259

Title Cards with Printer's Types, 136

—— Maker, Building Your, 55

Titles for 9.5-mm. and 16-mm., 228

Titling 8-mm. and 16-mm. Movies, 182

—— Making the Most of Your Films, 306

—— Outfit, The Wondersign, 26

Trailers, Patriotic, 314

Tripod 16-mm. Developing Outfit, 314

Two Important New Books, 218

## U

Using the New Recording Disc, 220

Weston Exposure Meter, 25, 315

What Should I Film? 386

Who's Who at the Zoo, 219

Why Not a Cine Magazine? 350,

Willo Matt Box Outfit, 279

Wipe Dissolves, 390

Wondersign Titling Outfit, 26

Writing Screen Stories, 58

## Y

Your Camera's Signature, 51

—— Christmas Gift Problem, 271

—— Cine Queries Answered, 42, 83, 119, 159, 203, 243, 295, 332, 371, 411

## Z

Zeiss Ikon Kinamo, 390



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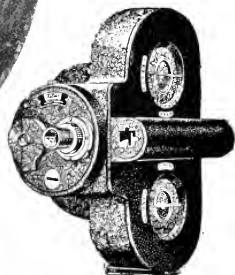


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Vol. 2. No. 1 Edited by Percy W. HARRIS, F.A.C.I.

June, 1933

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	5	INEXPENSIVE MOVIE MAKING ... ..	18
FROM HERE AND THERE ... ..	6	A NEW BOLÉX PROJECTOR ... ..	21
ONE YEAR OLD! ... ..	7	THE ABC OF HOME TALKIES ... ..	22
BIG FILMS FOR BEGINNERS... ..	8	NEW CINE APPARATUS ... ..	25
THE CINE KODAK SPECIAL... ..	10	THE MERRY REEL ... ..	28
MODELS FOR YOUR HOME MOVIES ... ..	11	HOME MOVIE OPPORTUNITIES FOR JUNE	30
I'M AN EXPLOSIVE ... ..	13	BINDING CASES FOR "HOME MOVIES"	30
CAMERA AND PROJECTOR IN ONE ... ..	14	I.A.C. NEWS ... ..	32
OUR MONTHLY PRIZE COMPETITION ... ..	15	NEWS OF THE CINE SOCIETIES ... ..	34
SECRETS OF "KING KONG" ... ..	16	YOUR CINE QUERIES ANSWERED ... ..	42

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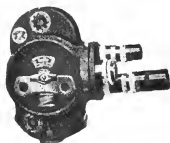
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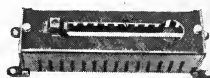


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*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

IN opening this, the first number of the second volume of *HOME MOVIES*, may we thank the numerous readers, groups and ciné societies who have sent us their congratulations and good wishes on the completion of our first year? A few of these appreciations we are reproducing herewith. It is, of course, impossible to print even a fraction of the total, although we are endeavouring to reply individually to the letters. We need scarcely say that such letters are not only a source of considerable gratification to those who have worked hard to produce a representative British magazine for the hobby, but are also a powerful stimulus to new endeavour.

### England and America

As it happens, the circulation of *HOME MOVIES* is by no means confined to the British Isles, and we now have regular readers distributed throughout the world with a considerable and steadily increasing circulation in America, where home movie-making is indulged in to a far greater extent than is yet the case in England. How long England will lag behind is a matter of conjecture, but it is not without significance that this issue of *HOME MOVIES* contains a description of much new apparatus which will still further increase the popularity of the hobby.

### A Misconception

Among non-movie makers there is still much misconception as to the cost of home cinematography, and in an article on another page we have endeavoured to give the actual facts in strict comparison with still photography, which is commonly looked upon as much the cheaper hobby. The arguments will doubtless be found useful to those of our readers who in

the past have endeavoured to persuade their friends to join the happy throng, and we would like to suggest that copies of this issue be shown to such doubting friends as a proof of the validity of the arguments previously used! As we go to press we have further good news for ciné amateurs and serving still further to reinforce these arguments—16-mm. reversal film is now available from a well-known maker at a price which does not include processing, so there is now a direct incentive to develop one's own films at an appreciable saving of cost. In order to meet the demand for full instructions on home processing of this size of film, we are publishing in an early issue an article by Dr. L. E. C. Hughes, the well-known amateur cinematographer, describing his own methods.

### A Fairer Comparison

Thus we now have both negative-positive and reversal film available at prices not including processing rights, and in all comparisons with still photography the cost of film purchased in this way yields a much fairer comparison. It must be remembered, too, that the ciné photographer has but one cost for his material—the film and processing. There are no enlargements, albums, mounts or free prints for friends (a by no means negligible item, as every still photographer knows to his cost!), so that the annual expenditure of the home movie maker does not generally exceed that of the average still photographer.

The recently introduced 8-mm. gauge of film is growing in popularity amongst home movie makers, and there is no question that much of its success is due to the excellent quality of the emulsion used. The 9½-mm.

user—admirably catered for in most other ways—is still at some disadvantage in this respect compared with both the "Eight" and "Sixteen" user, but it should not be long before equally good film stock in 9½-mm. is available. Recently one of the leading makers has unobtrusively introduced a fine grain panchromatic 9½-mm. stock which, it is presumed, will gradually replace the somewhat more grainy emulsion previously used.

### Noteworthy Introductions

Three other noteworthy introductions are reported upon in this issue. First we have the Ciné Kodak Special, a remarkable new camera for the advanced worker, incorporating the very highest standards of workmanship. We congratulate the Kodak Co. on their enterprise in producing an instrument which, while it has rather a limited appeal, will do much to raise the standard of 16-mm. cinematography. The second innovation is the new model Bolex Projector, in which the manufacturers, with the greatest ingenuity, have overcome hitherto insuperable obstacles in the use of notched titles with sprocketed machines using high-power lamps.

### Notched Titles

Now, for the first time, notched or stationary titles can be used with a really high power illuminating system, and in the same apparatus the notching mechanism can be applied at once to 16-mm. stock. Last, but not least, we have the Midas camera, which aroused so much interest at the Ideal Home Ciné Exhibition and which we have now had an opportunity of testing for ourselves. The new year seems particularly bright for the home movie maker.

THE EDITOR

THE EDITOR, HOME MOVIES.

DEAR SIR,—In his ninth article on "Producing a Film," in the April edition of HOME MOVIES, Mr. Adrian Brunel suggests that the superimposition of spoken titles on the picture itself "... may become the eventual technique of silent pictures so far as spoken titles are concerned."

At the meeting of the Beekenhams Ciné Society, held on March 29, a film was shown which has been produced, with interior lighting, by several members during the past three months. Every spoken sub-title had been superimposed in this manner, and the meeting unanimously agreed that this method of treatment was far more effective than the introduction of normal white on black titles. The continuity is improved, and more force given to the words spoken.

The idea was suggested to the producer by its effective use in foreign talkies; he had never before seen it recommended in print or used in silent film, amateur or professional.

Reversal stock was used. Were negative stock employed, the effect could be achieved by over-printing, but in this instance the film had to be exposed twice. "Synchronisation" was obtained by running the camera—an Ensign Autokinecam—with the crank on the 8-picture shaft, and counting the number of turns carefully. Immediately after each close-up was shot, the film was cranked back the requisite number of turns (a dark-room job). The camera was then placed in the title-rack and the appropriate footage exposed on the title.

As it takes longer to read words than to speak them, it was found necessary for the character to speak more words than in the title, in order that the beginning and end of his speech should coincide with the appearance and disappearance of the title.

A somewhat complicated process calling for extreme care, but certainly justified by the results.—Yours faithfully,

JOHN W. MANTLE,  
Hon. Sec., Beekenhams Ciné Society.

## FROM HERE AND THERE

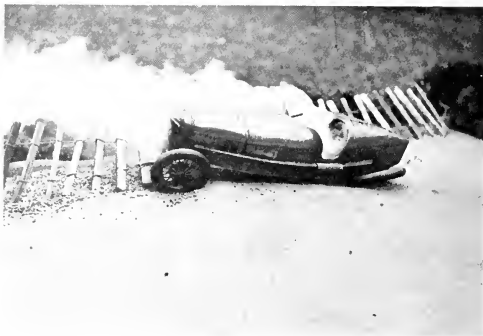
THE EDITOR, HOME MOVIES.

DEAR SIR,—I was extremely interested in the letter of my tenacious friend, Reginald Beck. He is tenacious because, having travelled considerably and speaking at least four languages, he realises that we are all brothers under the skin and no Hitlers or Soviet Trials or Japanese

have met friends by the score. I firmly believe that the majority of the peoples of the world, irrespective of creed or colour, are ready enough to understand each other and work in harmony together, *but not enough is being done to bring about this understanding.*

The amateur ciné movement is international and can do much to help the cause of peace, as Mr. Beck points out. I am not a rich man, but if I may start the ball rolling with a cheque for £2 2s., perhaps others will subscribe to a fund for awarding

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Submitted by Wilfrid Fowler

Militarists will make him lose heart or faith in what I, too, firmly believe is the greatest cause of all—the creation of a better understanding of each other by the peoples of the world.

I have myself travelled a little and have a smattering of some languages, so that when I have gone abroad to work, I have soon made friends; I have made films in Prussia, Bavaria, Austria, Italy, Monte Carlo, France, Algeria, Spain, French Morocco and Spanish Morocco—and everywhere I

international prizes for the amateur films best calculated to bring about a more friendly spirit between the nations.—Yours faithfully,

ADRIAN BRUNEL,  
London, May 3, 1933.

### HORNBY-BRITISH AMATEUR FILMS

DEAR SIR,—Many happy returns to HOME MOVIES AND HOME TALKIES, and long life to the ideal amateur ciné paper. Every reader of your excellent paper must surely have found invaluable aid in every edition, and you have helped scores of clubs and ciné organisations through your remarkably well written columns.

Congratulations on a splendid first year!—Yours faithfully,

JOHN MONTGOMERY,  
Secretary.

### SEEALL FILM SOCIETY

DEAR SIR,—May I, on behalf of the above society, say how grateful I am for all the help you have given us during the last twelve months, by printing our reports in the society pages of your magazine each month, and for the valuable advice given in your excellent articles.

May I wish HOME MOVIES AND HOME TALKIES the best of luck during the coming year.—Yours faithfully,

JOHN GORDON,  
Hon. Secretary.

### A GOOD "SIXTEEN" ENLARGEMENT



❖  
Two Kodak 500-watt lamps about 4 feet away. Stop f/5.5 on Kodak Supersensitive; Bell-Howell camera at 3 feet.

Photo by Ian Jeen.

❖

# ONE YEAR OLD!

## A FEW OF OUR BIRTHDAY MESSAGES

### THE AMATEUR CINEMATOPHAGERS' ASSOCIATION

DEAR SIR,—On behalf of the Amateur Cinematographers' Association, I should like to wish HOME MOVIES AND HOME TALKIES many happy returns of its birthday month.

Most of our members are "old hands" and inclined to be very critical, but I can assure you that each number is read by them as it appears and I have heard very many appreciative remarks. The wealth of illustrations adds greatly to the interest of the paper.

All best wishes for the future.

HILDA S. BOWLER,

Hon. Secretary.

### BECKENHAM CINE SOCIETY

DEAR SIR,—I take the opportunity of saying that I wish to see HOME MOVIES AND HOME TALKIES go on from strength to strength, to the furtherance of amateur cinematography, and to the encouragement of those who follow this great hobby.—Yours sincerely,

JOHN W. MANTLE,

Hon. Secretary.

### CAMBRIDGE PHOTOGRAPHIC CLUB—CINE WORKERS

DEAR SIR,—Congratulations on the first birthday of HOME MOVIES AND HOME TALKIES. May the magazine continue to prosper as the leading supporter of amateur cinematography and the adviser and friend of every cine society.—Yours faithfully,

ARNOLD DARLINGTON,

Hon. Secretary.

### EASTERN AMATEUR CINE SOCIETY

DEAR SIR,—With the approach of the first birthday of HOME MOVIES AND HOME TALKIES, I take this opportunity to tender on behalf of the above society our warm praise and thanks for such a useful magazine.

We have all derived great benefit from its contents. The articles by Adrian Brunel have been closely followed, and a film was produced on May 7, 1933, entitled "Alias Gentleman Jim," in which many of his suggestions were carried out; and many of our members are reading the whole of his articles through again ready for our next film, "Misunderstood," which is now in the rehearsal stage.

I cannot speak too highly of the processing described by E. J. M. Fenton. We are hoping to save a good deal of expenditure by his timely article, also that of Ern Shaw dealing with titles.

Best of luck and good wishes to

HOME MOVIES AND HOME TALKIES from all our members. "Long may it reign!"—Yours faithfully,

CLARENCE PACKMAN,

Hon. Secretary.

### FELIXSTOWE AMATEUR PRODUCTIONS

DEAR SIR,—I must personally congratulate you on your paper, which has kept up a very high standard during its first year. It is an ex-

### WHAT A PROFESSIONAL FILM EDITOR LOOKS LIKE



Mr. A. Hammond, the well known editor of films for the B.I.P. Studios

tremely useful, informative and interesting journal. May its power increase!—Yours faithfully,

EDMUND F. PIPE,

Hon. Secretary.

### FROM THE I.A.C.

DEAR SIR,—What a romance! What an example and inspiration every issue has been to the amateur cinematographer! How gratefully I recall that, in its early days, failing to convince some of the "high spots," in the photographic world of the value, the possibilities, and permanence of HOME MOVIES AND HOME TALKIES, it has in this short period confounded its critics.

We can truthfully say that it has taught the "amateur" how NOT to waste money, has done more to raise the standard of amateur cinematography and to improve its productivity than any other force in this—the great amateur cinematic era. HOME MOVIES AND HOME TALKIES policy of independence has made it one of the world's best amateur cine magazines—a mighty monument to the genius of its founder. We, the Institute of Amateur Cinematographers, are proud of our Official Organ.

We know your ambitions and we

know that you will achieve them.—Yours faithfully,

W. E. CHADWICK,  
Hon. General Secretary,  
Institute of Amateur  
Cinematographers.

### FROM A DEALER

DEAR SIR,—I wish to congratulate the Editor and Staff of HOME MOVIES AND HOME TALKIES on the first birthday of this wonderful and progressive movie journal. I did not think that a year ago, when the birth of this journal was announced, that in twelve months it would have gained such a popularity and command such a huge sale as it does to-day.

From the first my customers began to place their order for it, and invariably came in a day before the publishing date to inquire as to whether I had received my consignment.

From an advertising point of view, I can honestly say that I owe the progressive success of my business to HOME MOVIES AND HOME TALKIES, and now would regard it as fatal to let a publication go by without being represented in the advertising columns. 90 per cent. of my mail commences with:

"Dear Sir,—Seeing your advt. in HOME MOVIES AND HOME TALKIES, etc., etc.";

so that from the dealer's point of view it is invaluable. It caters for the amateur and professional alike, and I know from experience in difficulties that I have been up against at times, that a letter to the man of all answers (the Editor) has relieved me of many an anxious time.

So here's wishing HOME MOVIES AND HOME TALKIES many happy returns on its first birthday, and taking this opportunity of thanking the Editor and Staff for their services that I have availed myself of.—Yours faithfully,

D. J. ALAND.

"Cine-Photohouse,"

6, Park Road, Teddington.

### RUGBY AMATEUR FILM SOCIETY

DEAR SIR,—Apart from occasional columns in the photographic press, the amateur cinematographer in this country was without a mouthpiece until last year; then HOME MOVIES AND HOME TALKIES arrived.

Speaking as a 9-min. enthusiast of four years' experience, I have seen far more technical improvements in this section during the last twelve months than I saw in the whole of my previous three years.

IF HOME MOVIES AND HOME TALKIES has done no more than this, then its existence has been justified.—Yours faithfully,

D. POWELL,  
Hon. Secretary.

# BIG FILMS FOR BEGINNERS!

By **ADRIAN BRUNEL**



Christopher Brunel's film debut at the age of four weeks—and, incidentally, it was also his charming grandmother's film debut

**T**HE most encouraging thought to amateurs has just occurred to me. I have suddenly realised that an amateur can, without great technical skill, produce a great film. Technical skill may make the film greater and as the film may take a lifetime to produce, there is a chance



for the rawest amateur to acquire that skill before he himself fades out!

The film I have in mind is the life of someone you are attached to—the life of your child.

Before elaborating this idea, let me tell you what I have done. As a cinematographer I am, like you, an amateur and when you see my film you will probably agree with me. The point I wish to make is that most of you are better skilled and better equipped than I have been in my work. First of all, I have been handicapped by having to work with expensive professional apparatus. The cost of negative, processing, transport and so on has been a big item. To do adequately what I have attempted has usually been beyond my purse, because at the time I started my film sub-standard apparatus really was in its infancy and 35-mm. film was the only kind practicable.

After these excuses, let me begin at the beginning. Thirteen years ago, in June (the birthday month of HOME MOVIES AND HOME TALKIES) my only child, John Christopher,

This story of a unique film, showing the life of Mr. Brunel's son, Christopher, from a baby in arms to a strapping boy of thirteen, should be an inspiration to every home-movie maker. The illustrations are all direct enlargements from the film.

was born—just two months before the only child of my then colleague, A. A. Milne, was born. Without any thought of competing with Mr. Milne's writing about his Christopher Robin, I began to film my John Christopher.

In a haphazard way I began by borrowing a camera and taking a few shots of the child. The results were of such real interest to the family that I was encouraged to take more, until at last it grew into an accepted fact that I was making a film of the boy's life—so I continued.

Never have I at any time given really serious thought to it as a film—primarily for the reason that every 400 foot roll of processed film would cost me £7 4s. 7d., to say nothing of the



Above : Nearly a year old

On right : At four he was travelling in Africa

On left : Three years—and getting useful



Awaiting his guests on his fifth birthday



unwieldiness of my apparatus and the fact that one does not like having inflammable film in a home. Compare this cost with an equivalent running-time length of 16-mm. film—which works out at £2 2s. 1d. ! Your camera is cheaper (those I used cost £300 when new, about £100 if second-hand, or £1 a day to hire), and, further, it is generally automatic.

### Where YOU are better off !

The cost of 35-mm. filming is definitely a handicap and a deterrent. Your mind cannot function when oppressed by such heavy costs and heavy apparatus ! And so, my filming has usually synchronised with the times when I had the money to spare or credit was good—and not with the times necessarily most propitious for filming. Yet in spite of all this and in spite of my snapshot methods, I am told that I possess a unique film of more than personal interest.

I have naturally been shy of showing my picture to outsiders ; I am not particularly proud of my camera work and I am rather ashamed of the thoughtless way I have shot at anything ; but friends have insisted on seeing it, friends who were not interested in the subject, and they have all said, "What a great idea ! We must go and do likewise immediately !"—while some have confessed that they found it as interesting as one of those Secrets of Nature films.

### Judicious Cutting

I have now cut down the film to two short reels of about 750 feet (35-mm.) each—just over 10 minutes' running-time for each reel—and find that I can look at the picture, dissociating myself from it, and derive an almost scientific interest in seeing a young human being grow from a four-weeks-old baby to a tall boy of thirteen years, in the space of about twenty minutes.

To add to the general interest, I have included shots of foreign places visited with the boy—he has actually been to ten countries abroad, though I cannot show all of these, since an officious fool once destroyed much of my most valuable negative. I have also included some shots of relatives and friends, grown-ups and growing, and the changes in their costumes and appearances add an increasing interest to the picture.

To elaborate this idea of a film life of an individual member of a family, the best thing to do is to widen the scope and include the whole family. You surely could get some excellent pictures of your sister Jill's wedding

(Continued on page 2)



With his cousin, Ian Lubbock—dressed up for a wedding (aged 6)



With his father on his sixth birthday



A musical interlude  
(5½ years)



At five and a-half he is sculptured



At eleven he was a full-fledged cameraman

# THE CINÉ-KODAK SPECIAL

## REMARKABLE NEW CAMERA FOR THE ADVANCED WORKER

AS pioneers of the sixteen millimetre film, the Kodak Company will naturally keep its eye on the future of amateur cinematography and when HOME MOVIES AND HOME TALKIES heard rumours that this company had under way a remarkable new camera for the advanced worker, it was only to be expected that it would be out of the ordinary. These expectations are certainly not disappointed in the new Ciné-Kodak Special, a photograph of which is reproduced herewith.

Designed to do everything on 16-mm. which can at present be done on the 35-mm. or standard size, the shape of the camera follows in its general lines that of the ordinary Ciné-Kodak, but is somewhat larger.

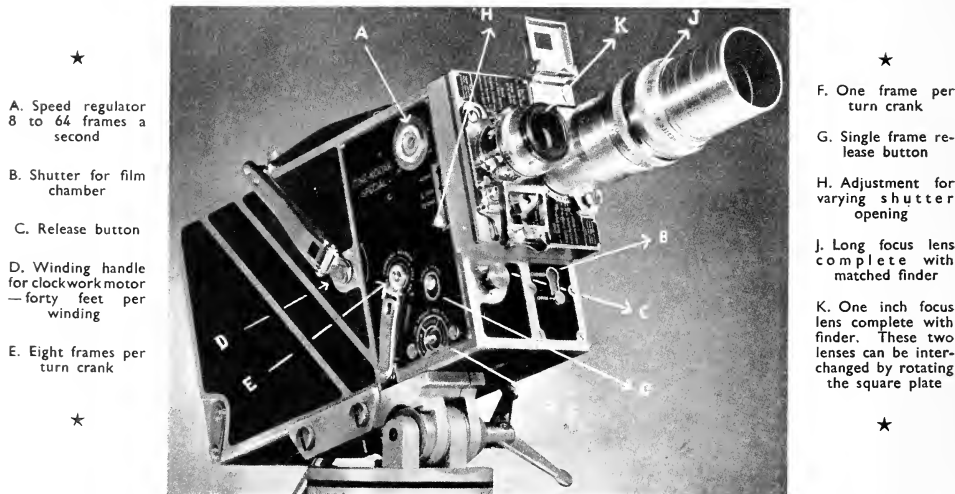
and the other for eight frames per turn. Adjacent to this crank is a button marked G which enables single frames to be exposed for trick and other work. The variable speed adjustment marked A enables pictures to be taken at any speed between 8 and 64 frames per second, while for special work the shutter can be varied by the adjustment marked H. This is certainly an innovation in 16-mm. cameras, the shutters of which have previously all been of the fixed type, and users of the 35-mm. professional cameras will appreciate the advantages conferred by this provision, particularly for slow motion work where it is desired to obtain sharp images of rapidly moving objects.

The normal release button, marked

on the other side of the camera and cannot be seen in our illustration.

The lenses are so mounted that all kinds of masking devices are easily attached, thus enabling double and multiple exposures, fades, etc., to be worked into the picture in the best professional style. To facilitate special work of this kind the footage indicator is of the geared type so that one can count back if necessary by individual frames.

One of the most important features in this new Ciné-Kodak is the interchangeability of the film chambers which can be obtained to carry either 100 or 200 feet per loading. These film chambers are so made that they can be removed from or attached to the camera in a moment without



The Ciné-Kodak Special mounted on the specially designed tripod. Everything that the professional can do on the 35-mm. machine is now made available on 16-mm.

The numerous refinements introduced to obtain these various "professional" effects naturally make it both heavier and bulkier than the ordinary model, and it is therefore primarily designed to be operated on a substantial stand, although it is quite capable of operation in the hand for many kinds of shot. It resembles the normal Ciné-Kodak in having a clockwork motor drive, but in the case of the new camera this clockwork is capable of running 40 feet of film without a re-wind. The winding handle marked D is of the non-rotating type and a separate handle marked E provides for backward or forward hand cranking as required, two sockets being fitted, one for one

C, is situated on the front of the camera, while two lenses can be mounted and rapidly interchanged by rotating the turret. Each lens, as will be seen, has its own direct vision finder, that of the larger lens being shown open and in position for taking, while that attached to the smaller lens is below, folded back. This latter, of course, comes to the top when the turret is rotated and can then be opened upwards into position in a moment.

Focusing being a very important point in the professional type of camera, we are not surprised to find that provision has been made for reflex focusing through the actual lens itself. The aperture for this is

fogging a single frame, a special shutter being provided which closes the gate in the chamber before removal. In this way it is possible to change quickly from one kind of film to another and as the footage indicator is carried on the film chamber and not on the camera itself no mistake can be made as to how much footage has been used.

We congratulate the Kodak Company on bringing out this camera which will be a god-send to the advanced worker, cine clubs, doctors, manufacturers, engineers, laboratory workers and all those who are now realising the many advantages of the 16-mm. size.

(Continued on page 20)

# MODELS FOR YOUR



## HOME MOVIES

BY

*W.J. Bassett-Lowke*

*EDITOR'S NOTE.—Mr. Bassett-Lowke, who is here seen with his Ciné Kodak, is known throughout the world for his models. As a keen cinematographer he is able to give many useful tips in this article.*

I DO not think many 9-mm. and 16-mm. ciné fans are aware of the very frequent use that is made of models in the standard size films. One has only to think of the "Wrecker," and other famous American railway films, in which a model train has produced such a real illusion to the masses of picture-goers, who have enjoyed the film. In the recent British triumph, "Rome Express," the model station and locomotive were so cleverly constructed and photographed that even the experts were deceived, and this is a great achievement for British film (and model) work.

HOME MOVIES is so full of photographic data that I feel the best assistance I can give to its readers is to demonstrate and describe some examples of how realistic amateur films can be made, in which models and model backgrounds are used, in place of the full-sized "set."

Among the pictures illustrating this article are some interesting "stills" of models made, in some cases, for film work, which show how realistic they can be, even when so small in size. The fleet of ships is an excellent example of how small waterline models can be used to create an almost impossible event in real life—all the world's most famous liners anchored together. These wonderful little

models are all built to a scale of 100 feet to the inch, and those of you who are ship lovers will probably recognise such famous vessels as the "Empress of Britain," "Majestic," "He de France," "Manhattan" and, in the foreground, Captain Cook's famous "Endeavour" barque, in which he set out on his voyage of discovery. The longest of these models is less than 12 inches.

★

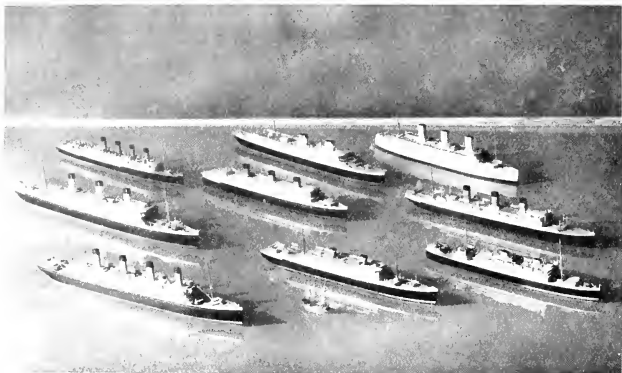
This realistic model (below) of a Victorian room, as well as that on the right, showing a modern room, was built to a scale of 1 inch to the foot

★

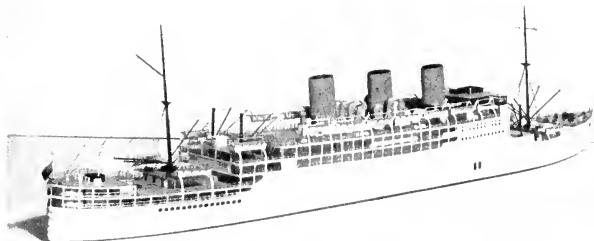


Another example of the realism that can be ingested into a model ship is the larger P. & O. liner, "Strathnaver," which is about 24 inches long and built for a Paris firm. How true to life other types of models can be made is well demonstrated by the three aeroplane models of the Imperial Airways, built to a scale of  $\frac{1}{4}$  inch to the foot, and also the two model rooms complete with furniture, the one Victorian and the other modern, built to a scale of 1 inch to the foot.

F. Regarding the actual 16 mm. photographs, No. 1 shows a view of a  $2\frac{1}{2}$  inch gauge railway in a garden, and I think it would be impossible to say exactly what gauge it is from this picture. No. 2 is a further glimpse of the same line, with the train leaving the tunnel and passing the engine shed, and No. 3 was taken looking from the terminus station of the now famous Bekonscot Model Railway and Village at Beaconsfield. No. 4 is especially interesting, because it is an enlargement from a 16-mm. film taken with the camera fastened on to the front truck of the train, and a very lifelike panorama was obtained by this method. Nos. 5 and 6 are examples of realistic scale model houses and their surroundings and were also taken at Bekonscot. It is very difficult to believe they are only models.



A fleet of famous ships to the scale of 100 feet to the inch!



A remarkable model of the P. & O. liner "Strathnaven," 24 inches long

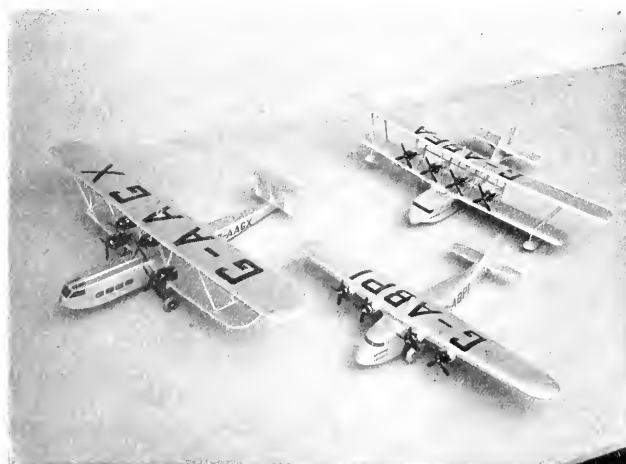
To get good results when photographing models there are a few points to remember. The first essential is to get all the main details of

the model correct to scale and *not* in any way *over-scale*. As far as the paintwork of the model is concerned the standard colours are best and the

overbrightness of the model should be toned down with matt varnish or a piece of putty or greasopaint. This will take away any small irregularities on the smooth surface of the model. Another important point, especially in model railway filming, is not to give the game away by showing any appliances peculiar to the models.

Quite recently a large professional company arranged to film the "Scotch Express" on an existing model railway. Elaborate arrangements were made and everything was thought of except the "centre" rail, which is used on electric model railways. Consequently when the film was projected it was useless, as there is no "centre" rail on mainlines going to Scotland. For a short shot of a passing express, clockwork or steam propulsion is much more satisfactory, unless arrangements can be made to avoid the fateful "third" rail.

It is not surprising that models are now being utilised so extensively instead of the real thing, for the enormous expense that can be saved by an intelligent use of them is apparent to everyone who is engaged in either professional or amateur film work.



Three models of Imperial Airways machines to a scale of  $\frac{1}{4}$  inch to the foot

# "I'M AN EXPLOSIVE!"

**SUCCESS of Mr. BRUNEL'S  
NEW FILM**

THE trade show of a new film is an amusing experience, for all except the Director. The audience can usually be divided into three parts—Professional Enthusiasts, Professional "Knockers," and a swarm of Dead Heads. The night Adrian Brunel's "I'm An Explosive" was shown to the trade was the occasion of the first exhibition of the Fox super-film "State Fair," and Mr. Brunel's film, being ready over a week before schedule, was put into the programme at the last minute, as the Fox people believed it worthy of a night show. It was therefore shown without any preliminary ballyhoo.

When the main titles appeared there were groans from the Professional "Knockers," who feared another five reels more of rubbish than they had bargained for! But the groans soon turned to laughter, and Mr. Brunel's delightful fantastic comedy triumphed. We have seldom heard such hearty laughter and genuine applause at a trade show, and as we have since seen Mr. Brunel's script, we can doubly appreciate the skill with which he engineered his points and brought off his laughs.

Billy Hartnell, who plays the explosive young man, is a real discovery; Eliot Makeham, who scored heavily in "Rome Express," gives a clever and subtle performance as the inventor of the explosive solution which causes all the trouble; and that versatile artist, D. A. Clarke Smith, is most amusingly pompous and blustering as the head of the Chemical Welfare Department.

It seems difficult to believe that this film was made in eight days. Mr. Brunel's explanation is in one word—Preparation! We seem to have heard that from him before—in the pages of HOME MOVIES.

F. P.

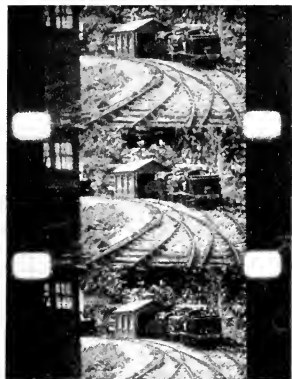
## Thank You!

DEAR SIR,—May I, on behalf of all the officials and members of the York Amateur Film Society, take this opportunity of wishing HOME MOVIES and HOME TALKIES many happy returns. There is not the slightest doubt that it is one of the most helpful and instructive mediums in the amateur cinema movement, and that its appearance upon the scene a year ago has assisted enormously the growth of the amateur cinema movement.

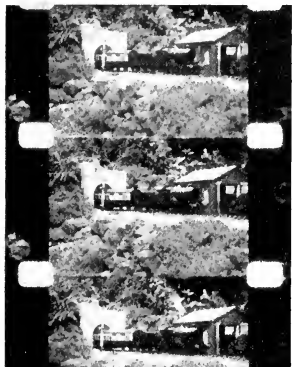
Carry on with the good work; go on and prosper.—Yours faithfully,

WM. HOLDEN,

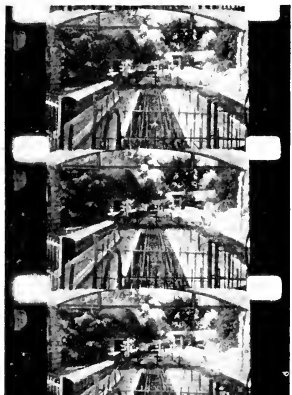
Hon. Secretary,  
YORK AMATEUR FILM SOCIETY.



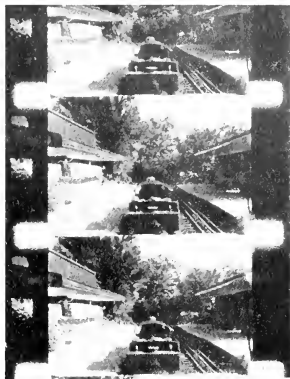
No. 1. A two-and-a-half-inch gauge railway in a garden



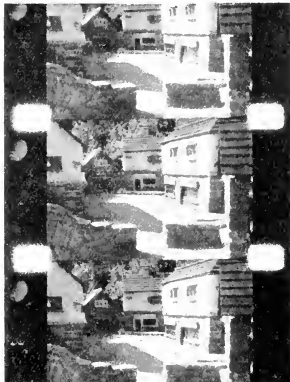
No. 2. The same railway with a train leaving the tunnel



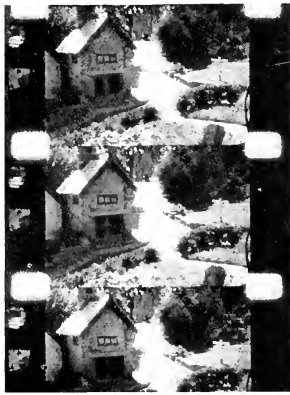
No. 3. On the Bekonscot model railway at Beaconsfield



No. 4. This film was actually taken from the train



No. 5. Scale model houses surrounding the Bekonscot line



No. 6. Another view of the realistic model houses at Bekonscot

## CAMERA AND PROJECTOR IN ONE

### The "Midas" Tested

#### Small Size

The apparatus itself consists of a rectangular box about 3 inches by 3 inches by 5½ inches with a film holding mechanism projecting, when loaded, about another 2 inches. The shape of the apparatus is thus rather unconventional. The main portion of the case is divided into two parts, which clip together in use, one section containing the operating mechanism, lens, film chamber, etc., and the other two standard torch batteries, which can be obtained from any electrical shop or from most chemists.

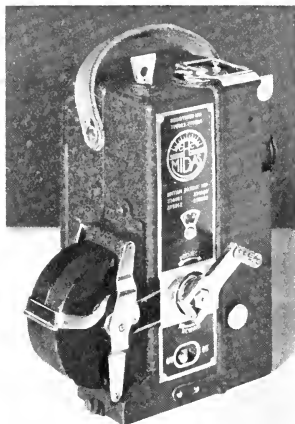
One of the many interesting novelties in this apparatus is that the camera mechanism is actuated by a miniature electric motor concealed in the base, the power for this being provided from the two torch batteries.

Ready for taking. The daylight loading spool is in position and the finder raised

ANYTHING tending still further to reduce the cost of home movie-making and bring it within the reach of thousands who have hitherto been debarred from participating in the hobby is bound to be of "news value" to readers of HOME MOVIES AND HOME TALKIES. For some time past we have known of an extremely ingenious piece of apparatus combining in one small unit both taking and projecting mechanism: and, indeed, it is over a year since we first tried the original model. The apparatus, which is known as the "Midas," has now been shown to the public in the Ciné Section of the Ideal Home Exhibition at Olympia, where it proved one of the most popular of all the exhibits. The models demonstrated there, however, were not "production models," i.e., were not the final models to be supplied to the public. For this reason we withheld our report on this instrument until we were in a position to test for ourselves the actual production turned out by the factory in quantity.

#### A New Instrument

The "Midas" must not be confused with any previous combined cameras and projectors which have been marketed, one of which was of such inferior construction that this journal refused either to review the apparatus or publish the advertisements. It has been designed throughout with great engineering skill and faithfully performs what it sets out to do, i.e., to take good clear pictures on 9.5-mm. film and to project them with the same apparatus so as to give bright little pictures 8 to 12 inches in width in a darkened room. How it does this will be seen from the accompanying illustrations and the following description.



Ready for projection. Processed film spool in position, driving crank extended. Finder switch "on" and finder frame down



Separated for easy carrying. The battery case is shown open

It is claimed by the makers that this pair of batteries, which cost 8d. each, will provide enough power to expose thirty or forty 30-foot reels of film

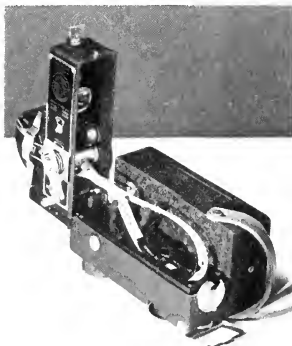
and although we have not operated the camera on enough reels to check this claim the statement seems reasonable having regard to the efficiency and low current consumption of the motor and the smoothness with which the drive mechanism operates. When used for projecting a hand drive is used, the batteries now serving to provide power for the small 6-volt lamp which illuminates the film. The taking lens, which is a Taylor Hobson anastigmat with a maximum aperture of  $f/2.5$ , also serves for projection.

When taking, the lens is used at a fixed focus but in projection focusing is effected by a small milled wheel on the top of the camera. In order to prevent the lens being unwittingly left out of focus when "shooting" the mere lifting of the direct vision viewfinder frame automatically returns the lens to infinity. Similarly, the peep-hole of the finder is also the battery switch and when this hole is in the position for viewing, the interior lamp is turned off, thus preventing fogging of the raw film.

#### Simple Loading

Loading both with new stock for filming and with the processed film for projecting is carried out quite simply. The camera is opened by a simple release and the special film charger (consisting of two chambers clamped side by side) is inserted in the back and clamped into position, thus giving a light-tight joint. A loop of film is passed through an aperture in the lower portion of the mechanism as the charger is inserted, after which it is threaded through the gate and round a curved piece of metal. The operation of shutting the apparatus automatically forms a loop and brings the film in contact with both feed and take-up sprockets. The

(Continued on page 29)



Open for loading. Note path of film through gate, and condenser of lamp house in back portion

## OUR MONTHLY

## PRIZE COMPETITION

## MAY WINNERS

**T**HIS month we have had great difficulty in making our awards, but we think readers will agree with us as to the usefulness of the three hints we finally selected. A smooth "fade" can be ensured at the cost of a penny by the use of Mr. G. W. Turner's device, while Mr. Woolley tells us how to fit a filter without the usual delay; finally, Mr. Markland has found an excellent way of making titles with white letters on a black ground, using Direct Reversal film.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the July competition should reach us not later than July 12. The Editor's decision will be final.

## Smooth Fading

As readers are no doubt aware, the adjustment of the iris diaphragm of the Motocamera "B" is carried out by turning a smooth metal disc. On

The difficulty was overcome in a very simple manner at a cost of only one penny and was accomplished as follows:—

I procured a shade holder from an electric light holder and cut right through it. I next gripped about  $\frac{1}{4}$  inch of the brass (from the cut) and bent this outwards to a right angle with a pair of pliers, and then repeated the action on the other side of the cut. After this I squeezed the ring so that the two bent ends came together, and it was a simple matter to clip this gadget on to the diaphragm disc with the ends to the extreme left.

## A SOUTHEND-ON-SEA PRODUCTION



A "still" from "Fags," produced by Southend-on-Sea Amateur Film Productions

attempting to fade with the aid of the diaphragm I found that my fingers slipped on the smooth surface of the disc, as, of course, it has to be reasonably stiff to turn, and consequently I was unable to get a really decent smooth fade.

The only action required for a fade whilst holding the camera is either to push the jutting ends upwards or downwards with the index finger, as the case may be.—G. W. TURNER, "Eversley," Highfield Crescent, Wilm-slow, Cheshire.

## A Filter Fitment

I have a "Kodak" Ciné Eight outfit, the camera being fitted with an  $f/3.5$  lens, a separate K3 filter being a useful accessory, particularly in view of the greatly improved results this fitting gives with the fast panchromatic film available. A disadvantage of the standard Kodak filter is the fact that it is a separate fitting, which must be kept in a small metal canister (which is often difficult to open when wanted in a hurry) and which is slipped on the front of the lens. I have greatly improved the convenience of this filter by fitting a small three-ply flange to the bottom of the exposure guide, edged with black velvet, over which the filter slips when not in use. The exposure guide plate is removed by unscrewing the three small screws, and the wooden flange secured to the plate by means of two counter-sunk wood screws through holes drilled in the plate. It is a moment's

(Continued on page 42)

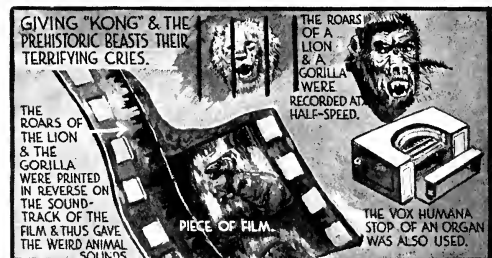
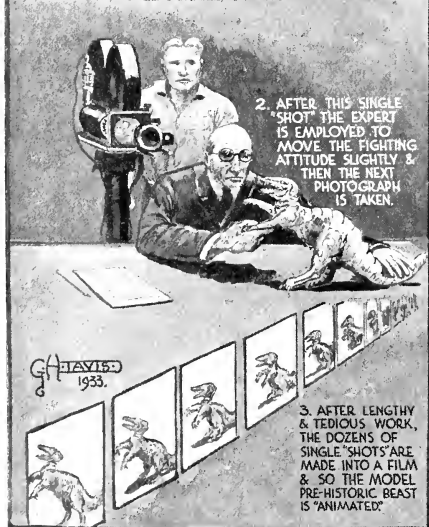
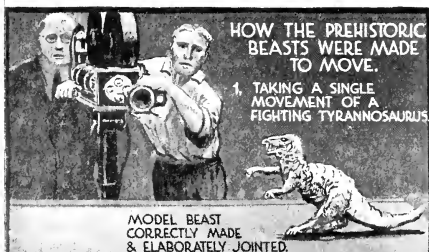
## BELFAST AMATEURS BUSY



A scene from the B.A.C.S. production, "The Thirteenth," taken in the Grand Central Hotel, Belfast



# SECRETS OF "KING KONG"



Few films have aroused so much interest from both dramatic and technical viewpoints as "King Kong," first exhibited in this country at the London Coliseum. Every amateur cinematographer should make a point of seeing this film, which contains more "trick shots" and elaborations of double printing than any other picture yet produced. The accompanying explanatory pictures, which

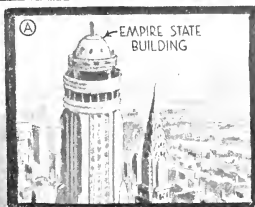
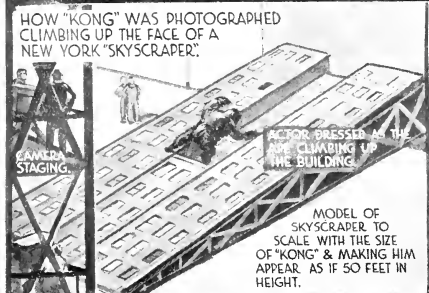
are based on illustrations in "Modern Mechanix and Inventions" from the film by Radio Pictures Corporation, will add greatly to the interest of those of our readers who have seen or will see the production, while those who have not had the opportunity will still appreciate the ingenuity displayed.

There is one matter, however, in which the artist's



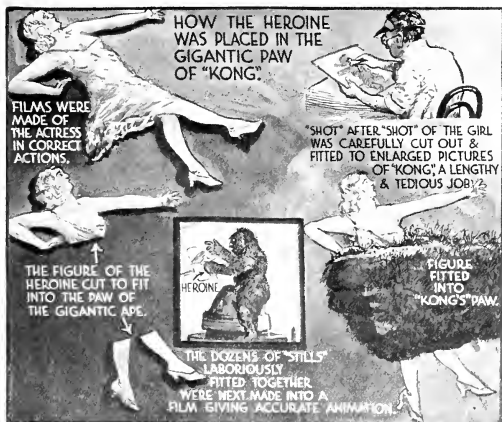
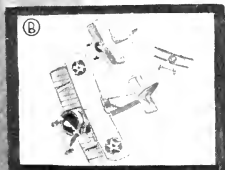
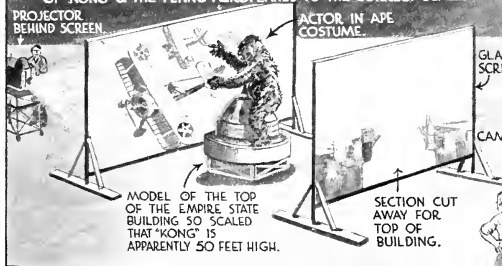
# REMARKABLE EXPLANATORY PICTURES

## HOW THE WONDERFUL SCENES AFTER "KONG'S" ESCAPE IN NEW YORK WERE MADE.



(A) FILMS WERE MADE (FROM SELECTED VIEWPOINTS) OF THE SKYLINE OF NEW YORK.

THE CAMERA NEXT PHOTOGRAPHED THE SCENE THROUGH A GLASS SCREEN UPON WHICH WAS A STILL PHOTOGRAPH OF THE NEW YORK SKYLINE, THE CAMERA TAKING THE MOVEMENTS OF "KONG" & THE FLYING AEROPLANES TO THE CORRECT SCALE.



explanation is not quite correct, due to a misunderstanding of the double printing system used and the red and blue lights. The correct explanation is as follows: First of all the scene in the forest is filmed and after the negative has been developed a blue positive print is prepared. This blue positive is now threaded into the camera in contact with a new panchromatic negative. The actor dressed as the ape is now filmed as depicted on page 16, using a

blue light with a bright red background. The blue image now passes unhindered through the blue positive and registers itself upon the new negative. The red light which surrounds the figure of the ape, however, can not pass through the blue positive and so prints it on the negative, resulting in a new negative of the forest scene, although there is no image of the forest where the ape is standing.

# INEXPENSIVE MOVIE-MAKING

## The Real Facts About Running Costs

By PERCY W. HARRIS, F.A.C.I.

**I**F you ask the average man why he does not make his own movies he will probably answer, "I'd like to do it, but it is much too expensive a hobby for me!" Actually, many people who have given up "still" photography in favour of movie-making have found that their latter hobby is the cheaper, and for the purpose of removing that doubting smile from your lips let us make a few comparisons of cost between the two hobbies.

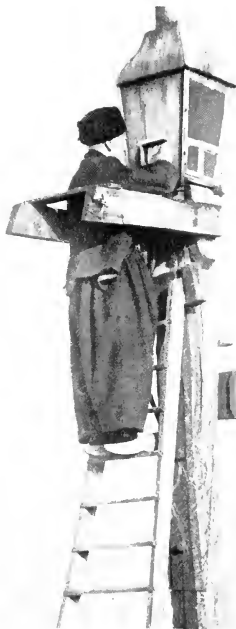
### An Old Fallacy

"But," you say, "why waste my time? It is useless to talk about movie-making being as cheap as still photography with films at 26s. a spool. Why, I only pay 1s. a spool for the film in my Kodak!" Actually, of course, you don't, for the price has gone up to 1s. 2d., as you will find if you count your change in the chemist's where you buy the next roll. You probably hadn't noticed it—but then few people do notice what they spend on a hobby once they have started! If somebody said to me, "Why don't you go in for motor-ing?" (I do, anyway, but I should not admit it in an argument of this kind) and I said, "Don't talk nonsense! How can I afford a car with £18 annual tax and a petrol consumption of about eight miles to the gallon?" my interrogator would say, "Yes, but you are talking about cars of the Rolls-Royce class. Surely you can afford an Austin Seven! You and your family could get heaps of fun with that and you could do goodness knows how many miles per gallon!"

### Rolls and Austins

Of course we have Rolls-Royces and Austin Sevens in movie making. There is the smart and business-like little Coronet camera at 55s. and the lordly Bell & Howell with a group of lenses seven, speeds, additional focusing and so forth which, complete, may run you into well over £100. Your complete outfit for the taking and showing of pictures may cost you a fiver or £250—both real movie-making outfits, which can give you a great deal of pleasure. As a matter of fact, if you were to start off with the most expensive outfit you probably would not know what to do with it, and the result would be disappointment, for the perfection and refinement of the more expensive apparatus calls for experience to get the best out of them. But don't imagine that the cheapest outfits are not satisfactory within their limitations. Just as the lakes in Cumberland and the

Scotch lochs look just as beautiful from the front seat of an Austin Seven as from the padded luxury of a Rolls, so the personality of your son and heir romping on the lawn will show as clearly from the little picture projected by a Baby Pathé as from the big and splendidly illuminated projectors of Bell-Howell, Kodascope, Siemens, or Victor.



*Fox Photos*  
This old fisherman will soon be lighting this lamp by the Zuider Zee for the last time. A movie camera can keep records of these passing customs

"But what about this film-cost business which, so far, you have avoided discussing?" you ask. "I can't afford 26s. a time! None of your arguments seems to affect this position!"

Well, first of all, you don't need to pay 26s. a time. If you use the popular 9½-mm. size you pay only 2s. 7d. a time, which is only about twice what you pay for the higher grade roll film in a 3½ inches by 2½ inches still camera. And what a difference in what you get! If you are lucky enough to get eight good

snaps on your 1s. 2d. or 1s. 4d. spool you cannot do anything with the film as it stands—you must get prints. These will cost you twopence each, which makes another 1s. 4d., bringing the cost so far up to 2s. 6d. or 2s. 8d. as the case may be.

### Further Costs

If your pictures are good and you wish to show them off to the best advantage, you will probably like to have some enlargements made—post-card size. Eight post-card enlargements will cost you about another 2s. 6d. You may not notice these odd shillings here and there, but remember you are really concerned with the final result and what you have to show to your family and friends. To take eight snaps (without any waste) of your son and heir playing on the lawn, and to get from them eight post-card enlargements to be shown round in comfort, will cost you at least 5s.

Now compare this with what you get with a 9½-mm. movie camera and projector. A 30-feet reel of film will cost you 2s. 7d., with another 2s. for what is called "processing," which means converting the film into a state ready for projection and placing it on a special projection reel. Thus for 4s. 7d. you have your ciné picture ready to show with no further expense for prints, enlargements, mounts, or any of the other petty expenses that go with still photography. The picture will last on the screen for nearly a minute and a half (if run the whole time as an animated picture), and while a minute and a half does not sound very long, look on your watch and see how long it really takes.

### Still Pictures

But—and this is an important but—you can stop on any one of the thousand odd pictures on your reel and keep it still on the screen for as long as you like, and it will form, so to speak, a nicely illuminated little lantern slide. You can, if you like and wish to make a stricter comparison, divide your 30-feet reel into eight little scenes, each of which will take about ten seconds, and who is there who will say that eight little scenes of animation 10 seconds in duration are not infinitely superior to eight rigid little post-card enlargements?

Of course in making this comparison, I have taken a very small size of still camera. There are plenty of people who make out they cannot afford amateur cinematography and who are using much larger sizes than this with corresponding increases in cost of

material. Take the man who has a quarter plate roll film camera. His film will cost him about 2s. with 6d. per spool for developing and 3s. a dozen for his prints, and by the time he has paid for prints and mounts and albums and enlargements and all those spare prints for his friends who so glubly say, "I'll pay for them, of course, old man!" but never do, the photographic bill has mounted quite high.

### What You Pay For

Now let us come to this dreaded 26s. about which there is so much talk. This represents the cost of no less than 100 feet of film in the larger or 16-mm. size and, mark you, it represents not only the cost of the film but also the complete cost of developing, printing, attaching to a special projection reel and posting to your home. A 26s. reel (and the film is panchromatic, by the way, which means that it is the best type of modern emulsion sensitive to all colours) gives four whole minutes of projection time on the screen, and again I would ask you not to have any illusion about this length of time but to take out your watch and see just how long four minutes really is. You will find it is probably at least twice as long as you imagine, for most people are rather bad in estimating intervals of time.

If you do not wish to put so much down at a time you can buy 50-foot rolls of 16-mm. film and the price is a little more than half of that of 100 feet. Or, again, if you prefer to buy the film "without processing rights," which means that you buy the film in the same way as you do still photographic films and subsequently pay for developing and printing, then your cost will be much lower. For example, a 50-foot reel of modern 16-mm.



How is this for the opening shot of your holiday film?

Fox Photos

panchromatic film bought in the ordinary way without processing rights is 19s., but if you are content to have no better film than is obtainable in still camera reels (which means an orthochromatic film instead of a panchromatic film) you can get 50 feet for 6s. 6d. Then the new 8-mm. Kodak film costs only 19s. for four minutes, and this is the cheapest movie-making of all sizes.

So you see that the alleged high cost of movie making is by no means so great as is generally imagined. If it were so you would not get the enormous number of recruits that we get every month to the new hobby.

You may perhaps grant me my point that the cost of the film, or more accurately the total cost of operating, is not high compared with that of the still camera and it is perhaps a pity that in the past the erroneous impression has been created by including all costs in the price of the film. "Well, even if it is as you say," you continue, "I have to have not only an expensive camera but also an expensive projector!"

### A Useful Analogy

Will you again allow me to refer to the analogy of the motor car and to the relative cost of the Austin Seven and the Rolls Royce? I admit at once that some movie cameras are very expensive as are some projectors, but that does not mean to say that you cannot get excellent service with an inexpensive equipment. I know many people who are using six-guinea movie cameras and projectors costing £6 15s. each, who are not only fully satisfied with their results but cannot imagine how they managed before they bought them! The total expenditure here, then, for camera and projector is £13 15s., and this does not represent by any means the cheapest movie outfit obtainable. There is, for example, one popular movie camera which sells for 55s., with a projector by the same firm for some shillings less than this. The results, as we know from experience, are quite good. Then again there has just appeared on the market a combined camera and projector costing seven guineas, while the introduction of the 8-mm. size film has resulted in a splendid little outfit giving pictures of remarkably high quality for under £20.

So we go on in cost according to what you require and the elaborations provided. You probably know



Even the children can operate your cine-camera

Fox Photos

that in still photography if you want to take snapshots in a very dull light or difficult conditions you must have a large and expensive lens. Similarly in movie making if you want to take cine films in other than good light you must have large aperture lenses which add appreciably to the cost of the instrument. Then, again, if you desire to make slow motion pictures and have other refinements, you must pay for them.

### See Your Dealer!

In projectors you cannot expect an instrument costing a few pounds and designed to give small but bright little pictures in the home to be suitable for lecture hall purposes where a brilliant picture six or eight feet across is required, but, of course, it is not necessary to have a lecture theatre equipment in order to show good movies in the home. If you obtain catalogues from various dealers and examine them you will find that both home movie cameras and home movie projectors are available over a wide range of prices, while if you drop into your local dealers for a demonstration you will be surprised at the high quality pictures obtainable with modern inexpensive apparatus.

### Family Films

I hope as a result of reading this article you will become a home movie maker, and I promise you you will never regret the day when you made your decision. If you are a family man with children growing up around you, remember that childhood days never return and that both you and your children will prize any cinematograph records you can make of their younger days. If you are fond of travel, recall to yourself pleasant holidays and voyages you have had in the past and ask yourself whether you would not like to have a movie record of them. If you are a keen follower of sport of any kind remember that with your movie camera games can be repeated over and over again for your home entertainment. If you are a golfer let me remind you that with a modern movie camera fitted with slow motion you can hand your camera to a friend and he can make a cinematographic analysis of your drive so as to show your faults (if any). Anyway, whoever you are and wherever you happen to live, I am sure you will find a movie camera and projector one of the best investments you have ever made.

### THE CINE KODAK SPECIAL

(Continued from page 10)

To save many of our readers the trouble of immediately rushing round to Kingsway we may say that this camera is not yet available in England. The basic design allows of so many variations that these cameras will only be supplied to order, and the price for this country will, we imagine, be in the neighbourhood of £150.

### BIG FILM, &c.

(Continued from page 9)

and all those ghastly hats your aunts dug up for the occasion; and think how perennially comic some of their costumes will be. Then an amusing every-day sight is father leaving the house at 8.47½ a.m. in order to catch the 8.45 train to the office. There is much else of the family's activities that can be shot—it's summer holidays; the occasion your elder brother won the local tennis singles; the day you played hockey for the firm and that amusing time you and the girls spent a Bank Holiday on Hampstead Heath.

That family film, or, if you prefer it,

### GOLF INSTRUCTION BY CINE-CAMERA



Photo: Topical

At the Portman School of Golf (London) pupils are filmed with 16-mm. apparatus so that their faults can be studied on the film at leisure

the life film, bringing in members of the family incidentally, is definitely the easiest type of film to produce, and if you happen to be the father of a future Darwin or an embryo Bernard Shaw, you will eventually have one of the greatest films ever made! As for the cost, it is comparatively low, and is getting lower. You can now buy an electrically-driven camera and projector in one for seven guineas—less than what one roll of standard negative and processing cost me! So I hope at least a hundred thousand fathers will start work at once and if I am alive in 25 years' time, I shall deserve to be the judge at the HOME MOVIES AND HOME TALKIES contest for the best Life Film started in 1933!

When replying to our advertisers please mention this paper—they like to know where you saw their advertisement—and we want them to know!

## NEW GEVAERT FILM SCHEME

### Reversal Film Sold without Processing Rights

AS we go to press we have received some very welcome news for 16-mm. users. Hitherto the Gevaert 16-mm. reversal film has been sold at a price including processing and, as a matter of fact, there has been no 16-mm. reversal film sold without free processing rights which would act as an inducement to the amateur to process his own. Under the new Gevaert

scheme, which is described in detail in our advertising pages, the reversal film will be sold at a separate price for the film only, with a subsequent charge for professional processing if desired. Even when processed by the makers the total cost of 100 feet ready for projection will be only 20s., or 11s. 6d. for 50 feet. The film, by the way, is orthochromatic and not panchromatic, and we shall be reporting upon it in our next issue.

### Sackcloth and Ashes Department

In the May issue of HOME MOVIES under the heading of "Making Movies at the Zoo," Mr. Norman Hunter stated that a permit is necessary before taking a cine camera into the Zoo and that the charge is half-a-crown. This regulation has, however, been withdrawn recently, and no permission or special fee is now necessary, so we must apologise for creating a wrong impression.

# A NEW BOLEX PROJECTOR

**Notched Titles Now Available in "Nine" and "Sixteen"**

WHEN the 9.5-mm. size of film was first marketed one of the several advantages claimed for this gauge was that much film could be saved and the projection time of a reel considerably prolonged by the use of the film-notching system. As all Pathé users know, in this make of projector a special stop mechanism, which holds the film stationary during eight turns of the handle, is brought into operation whenever a notch cut in the side of the film comes into the gate.

## Reel Economy!

Thus, instead of occupying a fairly long strip of film with a title which must be kept on the screen for several seconds, only one or two frames need be used, while if desired the film can be stopped at some pre-determined point (on a distant view without action, for example) and further film economies effected. With the advent of higher powered lamps, however, it was found that the film became buckled and blistered when kept stationary in the gate for so long, and thus both with the Lux projector using the type S. lamp and the recently introduced 200-B projector, it has been impossible to use the notched titles, nor could still pictures be shown on the screen.

## The Libraries

As there are thousands of excellent notched films in libraries and home collections it has seemed a pity that owners of high power projectors have until now had no choice but to discard these films or else splice in continuous titles—a tiresome and tedious job. It is thus with great interest

that we have had an opportunity of testing the latest model Bolex projector which combines all the special advantages of the earlier Model D (availability for either 9.5-mm. or 16-mm. film, still pictures and 250 watt lamp) with an entirely new mechanism which functions perfectly with the notched titles, keeping these on the screen as long as desired. The special mechanism can be thrown in or out of operation at will and when

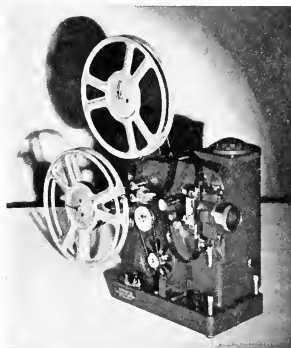
of the frame at which it is desired to stop will bring the mechanism into operation. A small nick with a pair of scissors will do and no special tool is required although the notching cutter supplied for 9.5-mm. film makes a better job of it. We foresee a considerable use being made of this new feature when running travel and educational films.

## An Automatic Stop

It is interesting to note that when either 9.5-mm. or 16-mm. film is run through this machine the motor stops automatically directly the last piece of film passes through the gate, the absence of film being, so to speak, an infinitely large notch which stops the mechanism immediately!

The extremely ingenious mechanism used in this projector—it is quite elaborate and fits neatly inside the machine—does not alter the exterior appearance, which is practically identical with the normal Model D. When it is realised that not only has the film to stop in the gate, but also the feed and take-up sprocket stop instantaneously, and the heat absorbing shutter come into place, we can appreciate some of the difficulties which have had to be overcome.

The new projector sells for only £1 more than its predecessor (£36, instead of £35). Owners of the normal Model D will be glad to know that the new mechanism can be fitted to existing projectors for an additional charge of about £5, which, we are informed, represents the net cost, as the machine has to be sent back to the factory for the alterations to be made.



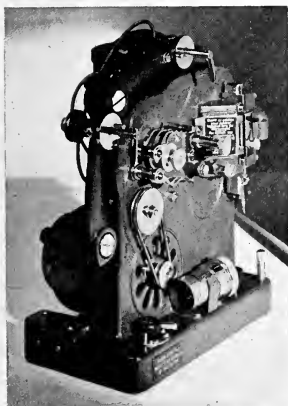
The New Bolex Model DA

working stops the film perfectly in frame immediately a notched title is reached, the film starting again at full speed and without jerk immediately a simple release is touched. As the stopping mechanism automatically throws into position the special heat absorbing shutter no harm comes to the film nor is the slightest buckling found even over a much longer period than would normally be required for such a stoppage. As Bolex users know, the heat absorbing filter transmits almost as much light on a still picture as is obtainable during projection, for it must not be forgotten that what light is absorbed by this filter is compensated for by the increase of screen illumination due to the absence of the shutter blades which normally cut off light for half of the time.

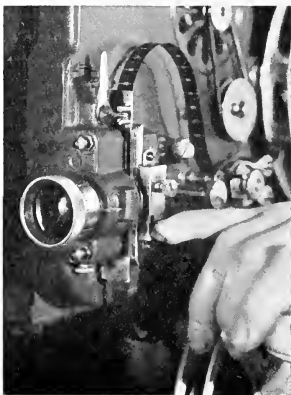
## "Sixteen" Also

The notch-operated mechanism functions equally well with the 16-mm. film, and as it is but the work of a moment to change over the sprockets and gate mechanism from 9.5-mm. to 16-mm., the new projector has the unique advantage of allowing considerable economies to be effected with 16-mm. film.

Any small notch cut in the side of the film a couple of frames in advance



The DA ready for its case



A touch of the finger restarts the picture after a "notch" stop

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

*Author of "Talking Pictures," etc.*

**EDITOR'S NOTE:** This is the EIGHTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November issue

**H**AVING now considered the basic principles of sound-on-film projection, we will turn to the practical devices employed in the machines themselves. On first consideration it would appear somewhat difficult to introduce a complete new optical system including the light sensitive cell in the already compact mechanism of a projector. In the early days of sound films many of the equipments were in the nature of adaptations, which at the best of times are unsatisfactory, especially when their service is heavy. Nowadays, however, projection heads are either designed especially for taking the sound film mechanism or alternatively both head and sound unit constitute a single design.

## The Sound Unit

The mechanism for dealing with sound-on-film reproduction and directly attached to the projector is commonly termed "the sound unit." Briefly, this consists of the exciter lamp which provides the source of illumination for the sound track, a lens assembly which condenses and concentrates this light finally projecting it on to the sound track and a sound gate and photo-electric cell. The sound gate serves in a precisely similar manner to the film gate proper except, of course, that in the former instance we are concerned only with one particular edge of the film, i.e., that which bears the sound track. The photo-electric cell is mounted usually behind the sound gate in specially resilient mountings to prevent unwanted "pick-up."

## Disposition of Parts

Fig. 38 shows in a schematic manner the disposition of the sound unit with relation to the rest of the projector. Regarding the diagram generally we find that there are two optical axes—the main light axis for projection and the secondary or "sound" axis. Measured along the film path (which may not, of course, be straight), the distance between these two axes is nineteen and one-third frames, as explained in a previous article. Transversely the axes differ by a fraction of an inch, i.e., the distance between the centre line of the film and that of the sound track.

Tracing now the path of the film from the magazine spool we find it

passes over the feed sprocket through the film gate, past the intermittent claw, over what is termed the top guide roller, through the sound gate, round the movietone sprocket, round a "hold back" sprocket, and

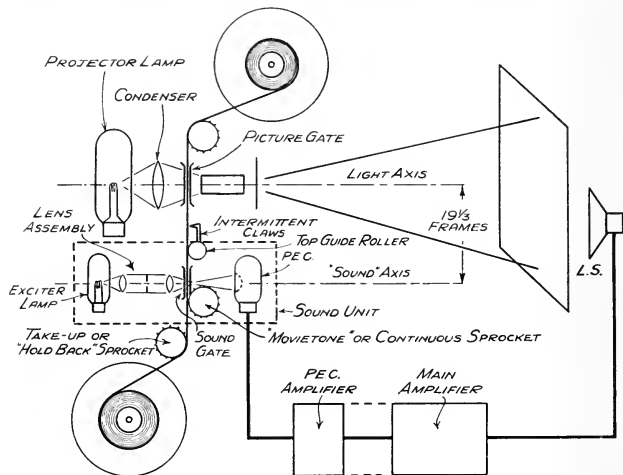


Fig. 38. How the sound unit is arranged in relation to the rest of the apparatus

finally to the take-up magazine. Regarding the sound unit from left to right, we have the exciter lamp, lens assembly, sound gate and photo-electric cell as mentioned in a preceding paragraph. The photo-electric cell is coupled direct to the P.E.C.

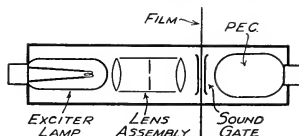


Fig. 39. Another arrangement of the exciter lamp

amplifier which connects to the main amplifier and thence to the loud speaker in the usual manner. In most forms of sound-on-film projection apparatus both these amplifiers are combined, but they are shown separately in the schematic to emphasise the fact that for normal working an

extra stage of amplification is necessary since the output level of the photo-electric cell is considerably lower than that of the gramophone type of pick-up. In certain designs of apparatus the P.E.C. amplifier is situated adjacent to the cell itself, the reason being that this cuts down the length of lead between cell and amplifier and thus tends to reduce extraneous noises which can easily be picked up by such feeble speech currents.

It will now be appreciated that the sound unit is as it were "sandwiched" between the ordinary picture gate and the take up. Judged perhaps from the diagram, it would appear that the number of parts and their size and complication would militate against the fitment of the unit to, let us suppose, any of the sub-standard projectors at present on the market. This need not, however,

be the case as might be gathered from the diagram of Fig. 39, where we see another arrangement of the exciter lamp, lens assembly, etc. Here it will be seen that the essentials are mounted in a tube simply by re-arrangement of their positions. Exciter lamp, lens assembly and photo-electric cell lend themselves to this type of design and the sound gate could also be incorporated. No very great difficulties should be experienced in fitting a unit of this type to many of the existing sub-standard projectors. As a matter of fact, units very similar to these were actually employed on standard size sound-on-film, but they have more recently been superseded by the open type of sound unit such as that indicated in the diagram of Fig. 38.

## Mechanism Details

Perhaps a better conception of the type of mechanism with which we are dealing will be obtained by an examination of Fig. 40, which shows the

sound unit of one of the R.C.A. small size sound reproducing equipments. It should, however, be pointed out that this unit is designed for use with standard projector heads, using 35-mm. film, but the design is somewhat simple since it is to cater for very small theatres having a maximum capacity of 500 seats. Those readers who have studied the home talkie question will appreciate that this size auditorium can be covered by some of the more powerful sub-standard equipments.

Referring now to the photograph, we find the exciter lamp, optical system, sound gate (styled film gate here) and the photo-electric cell, which in this instance is mounted in a side-ways fashion. The constant speed sprocket and the take-up sprocket are also shown as are the transformers for the exciter lamp and the photo-electric cell. A close examination of the photograph will also indicate the film path. In the professional outfits space is of little importance, but it will be seen from this sound unit that much of this is to spare and that if it were arranged for the exciter lamp to be swung through an angle of 90 degrees into line with the axis of the optical system the unit could be made very much more compact, especially if the photo-electric cell were treated in a similar manner. Of course, both exciter lamp and cell would have to be redesigned for this especial purpose.

### Functions of Parts

To explain the mechanical functions of the various parts handling the passage of the film to the sound unit a transverse section of the mechanism is shown diagrammatically in Fig. 41. Here we have the film running downwards and passing in succession over the top guide roller through the sound gate, past the movietone or constant speed sprocket, over the take-up sprocket and round the take-up spool. What is shown in this diagram is practically equivalent to that seen by taking a section across Fig. 38 down the path of the film. It might be thought somewhat curious that a single guide roller is given so much prominence, but actually this small detail plays an important part in sound-on-film reproduction and unless it is set exactly right our programme is not likely to be very enjoyable. Its name is self explanatory for by virtue of its flanges it constrains the film and thus the sound track to pass exactly before the slit in the sound gate upon which the light from the lens assembly is impinged. A little consideration will show that if the film wanders either to the right or to the left the small light pencil will be overlapping either the edge of the film itself or the pictures. When using standard film wrong setting of the top guide roller frequently produced what was known as "Sprocket hole noise" which, coming from the loud speaker, resembled several dozen aeroplane

engines running at open throttle. Top guide rollers are always made adjustable so that small variations in film and disposition of sound track can then be catered for. As a matter of fact different types of sound track sometimes require special setting of

exciter lamp switched on. If the film is allowed to remain stationary for about twenty seconds and then turned on a little further the light slit prints itself on the film and a comparison with the position of this with the standard sound track will indicate

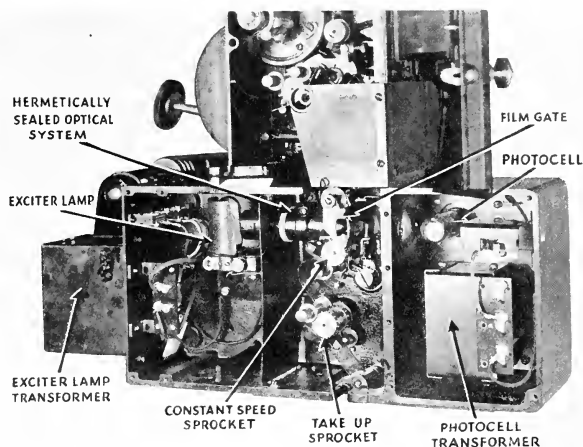


Fig. 40. Small R.C.A. Sound Unit

Courtesy R.C.A. Photophone

the guide rollers although not to the extent nowadays as was experienced in the beginning when sound tracks were not standardised. It is possible

whether or no the top guide roller position is as required.

The sound gate is simply a smaller version of the picture gate of the main projection system. In Fig. 41 the letter X shows the optical sound axis, the gap shown on the sound gate is not to be confused with the slit which has been mentioned in this and preceding articles. In most sound-on-film equipments the light pencil thrown upon the sound track is a fraction of a thousandth of an inch in width, thus practically eliminating the possibility of forming it by purely mechanical means. Imagine a slit of one-half a thousandth of an inch wide cut in a piece of metal! After the first few feet of film this will become clogged with small dust particles and each one of these would affect the reproduction. Normally the fineness of the slit is reproduced by optical means. Reverting again to Fig. 38 it will be seen that between the condenser and the objective lens in the lens assembly is the diaphragm having a small opening. This opening is the stencil, as it were, through which the light prints the size and shape of the pencil which is further reduced by the objective lens and thrown on to the track.

There are numerous types of sound gate fitted to the machines, not the least ingenious being one which works without springs simply by bowing the film round a series of rollers and a curved piece of metal. In another system the slit is actually a mechanical one, but is kept clean since it is formed between two constantly rotating rollers.

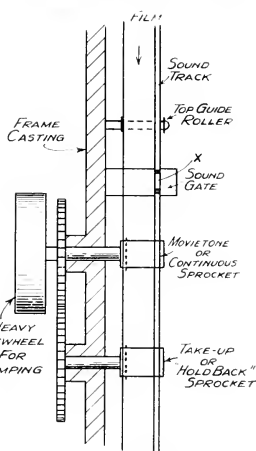


Fig. 41. Showing the relation of parts

to set the roller while the film is in motion, but normally this procedure is not to be encouraged since an overturn to the right or the left may mar reproduction. It is very easy to set the position of the roller with a piece of old exposed negative film. This is threaded through the machine and the



The vital moving part in the sound unit is undoubtedly the movietone or constant speed sprocket. It will be remembered that when talking of sound-on-disc reproduction the absolute uniformity of rotation of the turntable was emphasised several times. The sound track can be considered in a precisely similar light to the wavy groove of the disc. If reproduction by sound-on-film is to be accurate the film must be drawn before the sound gate at a constant speed corresponding exactly to that employed in the camera. At the same time there must be no fluctuations or jerks as otherwise these will appear through the loud speaker as "wows."

Some of the early talkie equipments owed their unnatural reproduction to inefficient constant speed sprockets. Over optimistic designers simply drove direct from any convenient gear wheel on the projector mechanism. To overcome minor fluctuations the movietone sprocket is usually driven on a spindle at the

other end of which is a heavy flywheel which serves to eliminate vibration, etc., imparted by the rest of the projector mechanism. To achieve perfection many and varied are the refinements added to this flywheel. In the Western Electric system, for instance, it is hollow and contains two flexible metal bellows which act after the style of hydraulic shock absorbers now so popular in automobiles. As a matter of fact, to use another motoring term the flywheel attached to the movietone sprocket is very much akin to the recent "fluid flywheel" of certain types of automobile.

It should clearly be understood that the movietone sprocket does not turn intermittently but continuously and draws the film before the sound gate free from all jerkiness. Obviously, therefore, it would not be safe to run the film direct from the movietone sprocket on to the take-up spool, as otherwise snatching would be bound to occur. Thus the take-up sprocket comes between the two and sometimes

an extra take-up or hold back sprocket is fitted for convenience.

In our next article we shall consider in more detail the construction of certain further details of the sound unit and pass on to review several items of interest in 16-mm. sound-on-film equipment.

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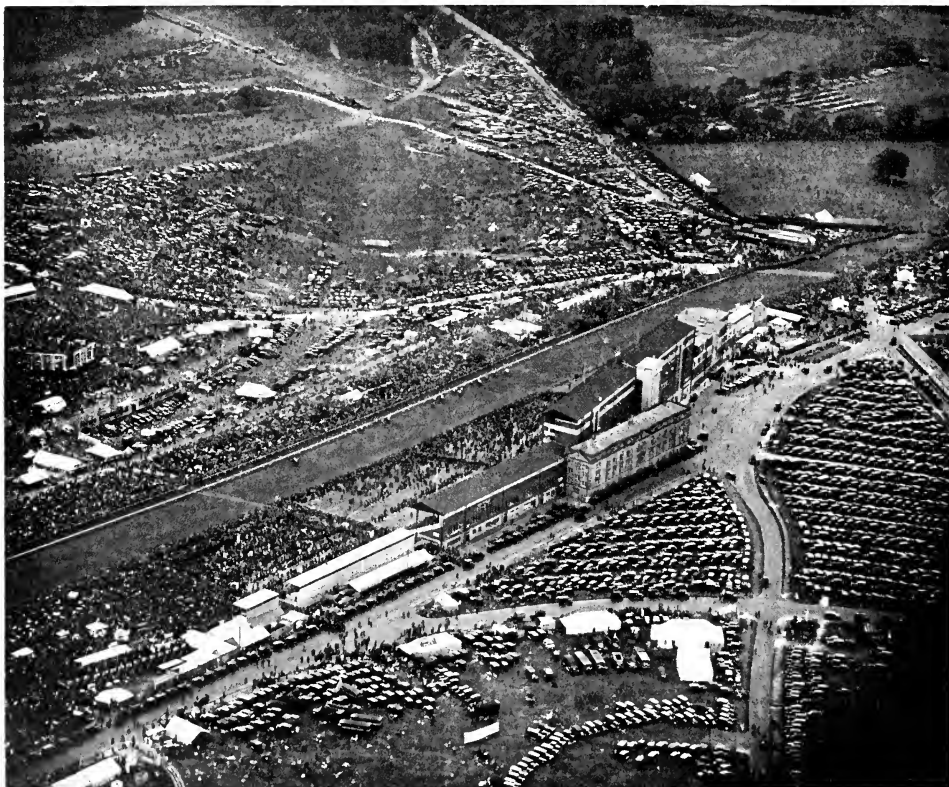


Photo: Central Press

A Derby day picture of the race in progress. We wonder how many miles of cine film have been exposed on the downs this year!



# NEW CINÉ APPARATUS

## TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

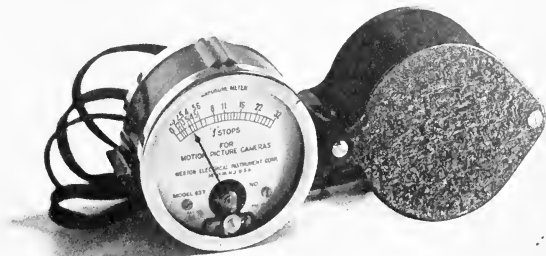
### New Weston Meter

The standard Weston Photronic Exposure Meter which was reviewed in these pages in December is generally looked upon by ciné amateurs as the Rolls Royce of exposure meters—ideal if you can afford it, but rather beyond the purse of most of us. Although the price has recently been reduced to £15 10s., it is still, of course, an expensive instrument, although we have been surprised to find the number actually in use. With the idea of catering for those to whom the model 617 is rather out of reach, the Weston Electrical Instrument Co. have now produced a new and simplified meter known as the type 627, which sells for the price of £8 10s. and possesses many of the virtues of the large and more expensive instrument, with several of its own.

### Smaller Size

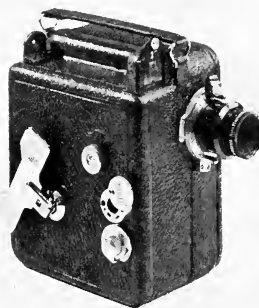
To begin with, it is much smaller and weighs complete only 8 oz. As will be seen from our illustration it consists of a dial clearly calibrated in *f*. stops from *f*/1.5 to *f*/32, while behind the dial is situated the special Weston photronic cell. The instrument itself is about 1½ inches thick and no special carrying case is needed as two black, metal covers are pivoted in such a way that they fold over and cover the dial when the instrument is not in use. This folding cover, by the way, forms a handle when aiming the meter at the scene.

As the dial is calibrated in *f*. numbers directly it follows, of course, that these numbers will only be correct for one particular speed of film, and so the Weston Electrical



The new model Weston meter reads directly in stop numbers

Instrument Co. has chosen the speed of the ordinary pan stock as the basis. On the side of the casing is a simple conversion table showing the stops to be used for super pan.



This is the new 9½-mm. Ciné Nizo, with several novel features

In use the meter is simply held in front of the observer and the scene sighted along the groove on the top of the instrument. Immediately the indicating needle moves over and clearly shows the stop to be used with ordinary pan film, while it is but the work of a moment to refer to the table on the side of the instrument if super-pan is being used.

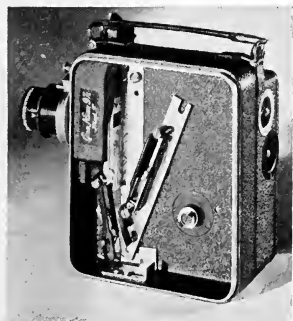
An excellently written descriptive booklet and directions for using the meter accompanies the apparatus, which we have carefully tested under practical working conditions and found thoroughly satisfactory. At £8 10s. this device will appeal to a number of cinematographers who do not care to pay the higher price for the more elaborate model 617.

### The Ciné Nizo Camera

Nine and a-half millimetre users who are admirably catered for in many respects have often felt the need of a camera with variable speeds and other refinements found in 16-mm. apparatus. For this reason, if for nothing more, they will welcome the new line of Ciné Nizo 9½-mm. cameras, one example of which we have recently had an opportunity of testing. At first glance this model (it is known as Model 1) does not greatly differ from the cameras hitherto available, but closer inspection reveals a number of very interesting features. First of all, it is equipped with variable speeds, 16, 24 or 32 frames a second being possible, or any intermediate speeds according to the setting of the indicator. What may be called the "semi-slow motion" speed of 32 frames a second can often be used with considerable artistic effect, while 24 frames is nowadays the standard "Talkie" speed. The second point we notice is the provision for hand-cranking, one complete turn exposing one frame. In our photograph we have shown this aperture partly open, while immediately below it is seen the speed adjustment.

### Interchangeable Lenses

Next we see that the lens can be rapidly interchanged for one of different focus by a convenient bayonet mounting, partial rotation after a spring clip has been pressed serving to release the lens from its mounting. A wide range of Meyer lenses is available, and that actually fitted to the camera tested by us was the well-known Meyer Plasmat *f*/1.5. As the field included by a lens naturally varies with each focus it is desirable on any camera fitted with interchangeable lenses to have some accurate means of getting the field of view.



Interior of the Ciné Nizo. This picture also shows the footage indicator (top) and release button (below it) on the back

This is provided for by the Ciné Nizo by interchangeable masks which can be slipped on to the front of the direct vision finder lens. Examination of the photograph will show a 2-inch lens mask in position.

In any camera using large aperture lenses which have comparatively small depth of focus, it is essential that the gate mechanism should not only be accurately made, but also designed to keep the film in close contact with the gate while running. Examination of the Ciné Nizo gate shows that it is very well constructed with the film pressure plate designed to avoid unwanted play. The camera takes the standard Pathé charger, and the motor is powerful enough to expose the full 50 feet without a re-wind.

### Easy Cleaning

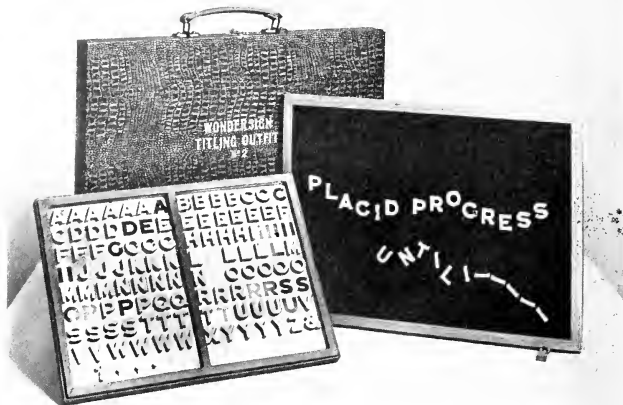
In our other picture the film gate is shown open for cleaning, but it should be pointed out that threading is performed without this part being opened, a small loop being drawn from the charger and pushed down vertically into the gate, the spring fitted to the pressure plate allowing this to be done quite easily. The film footage indicator is fitted to the back of the camera immediately below the viewfinder sight and the release button is also placed behind the camera below the footage indicator. While this position is unusual it is handy in practice, for when the camera is held in the right hand the thumb operates the release very conveniently.

Accidental operation of the release is avoided in two ways. Firstly, the release button is below the camera surface, being placed in the centre of a kind of cup, and secondly, on the side of the camera, above and to the left of the crank aperture, a turn-button lock is fitted. This can be used for locking the lens either at the "off" or the "on" position, as desired.

### Our Test Film

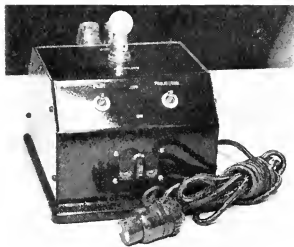
The test film taken in this camera and including a variety of scenes, some of which had to be exposed at the full aperture of  $f/1.5$ , proved most satisfactory, the definition being excellent at all stops and at all three speeds named. We can thus recommend this camera to all users who desire something a little better than the ordinary. The prices vary, of course, with the lens fitted; thus with a Meyer anastigmat  $f/2.9$  in a fixed focus mount the price is £14 10s., or with the same lens in a focusing mount 35s. extra. In our opinion the focusing mount is well worth the extra cost, for without it one cannot make the best of the excellent definition possible with such lenses. The same camera fitted with an  $f/1.5$  lens (four times faster than the  $f/2.9$ ) costs £31 10s.

While dealing with this camera we may mention that it is only one of several new 9½-mm. Ciné Nizo cameras which will shortly be available. There is, for example, a Model 2 which takes



The Wondersign Titling Outfit for 16-mm.

50 feet of film on a special spool, has all speeds from 8 to 24 frames a second and a double claw motion with a sprocket feed and take-up mechanism. The Model 3, taking either



The Burne-Jones A.C. Cine Pilite reviewed last month

50 feet or 100 feet daylight loading 9½-mm. film, is fitted with speed regulation from 8 to 64 frames a second, thus allowing slow motion comparable with that obtainable on 16-mm. cameras. We have not yet tested these other models, but hope to have the opportunity in the near future.

We also understand that a Ciné Nizo 8-mm. camera is "on the way"—it is already advertised in France. The Ciné Nizo cameras we have examined and tested were made for the Hugo Meyer Co. by the Ciné Nizo firm and were submitted to us by Mr. A. O. Roth, of 85, Ringstead Road, Cardiff.

### The Wondersign Titling Outfit

Taking the film is not the only pleasure in amateur cinematography—editing and titling are also as interesting (more so to some people!) if properly undertaken. Few of us

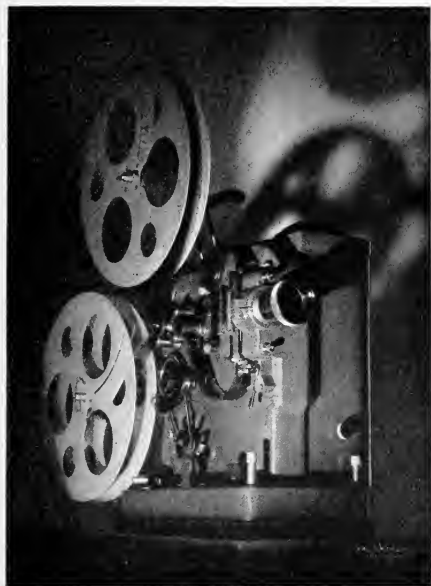
have the skill in lettering necessary to produce good workmanlike titles which will stand inspection when magnified up on the screen, and this is why such outfits as the "Wondersign," illustrated herewith, are bound to make a strong appeal.

The "Wondersign" outfit consists essentially of a thin oak frame enclosing a sheet of blackened steel and a fount of letters in sufficient number to meet all ordinary requirements. The novel feature of this outfit is that each letter is itself a magnet and adheres firmly to the steel plate at whatever angle it is placed. The user is thus not confined to straight line designs, and in order to illustrate this we have purposely placed the letters in wavy form in our illustration, the title being one suggested by a film showing a boating expedition! Innumerable combinations of letters and "stunts" can be worked out, while if it is so desired drawings can be made in white ink on black paper and used as a background, for the magnetism of the letters acts through the paper and they will therefore both adhere and hold the paper in position.

### Spare Letters

The spare letters are kept neatly in place by the simple expedient of providing the box with a steel backing, the position for each letter being clearly printed on the steel so as to show up missing letters at a glance. Two outfits are available, No. 1 with letters suitable for 9½-mm. size at 3 guineas, and No. 2 (that illustrated) of ample size for 16-mm. work at £3 15s. The price includes 120 letters of permanently magnetised steel and a neat carrying case. Having made numerous titles for films with this

(Continued on page 43)

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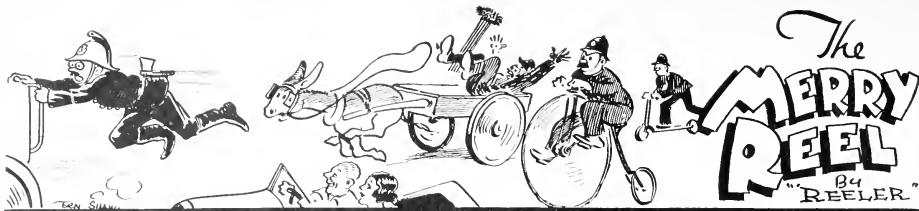
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“ONE thing we have never done,” said the General, “is the making of a funny film.”

I gave a yelp. “What about you catching a salmon?” I inquired, “and Queen Elizabeth’s visit to the Manor House, and the adventure with the bull when we went nature studying?”

“Those,” he roared, “were serious films. They merely contained certain little mishaps at which *some* idiots—I will name no names—saw fit to laugh.”

“Quite,” I said, with a peace-at-any-price smile, “quite. Oh, yes, in fact—er—quite.”

“My idea,” continued our battle-scarred (I do hope that the printer won’t turn that into bottle-scarred or battle-scarred, as once happened, if you remember), our battle-scarred veteran, “is that we should do something of the Laurel and Hardy or Charlie Chaplin or Harold Lloyd kind. I’m sure we could. We would all love doing it and the film would be just

all unwittingly she summons the fire brigade. Meantime her beautiful niece—that pretty cousin of yours, Pottleson—who has been out for a long motor drive with the hero—

“Me,” I cried emphatically, having seen Pottleson’s cousin.

“—is also approaching the house in her little car. Your turn, Poffle.”

“Mmm—yes,” bleated the Curate.

“She and the hero—and, by the way,



“A pair of comic crooks”

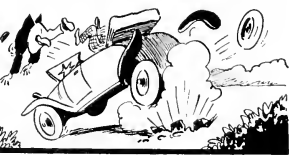
if I may say so without immodesty, I think that the part would suit me far better than Mr. Reeler—she and the hero reach the scene just in time to find the fire brigade pumping deluges of water through every open window. Alighting from the car, the sweet heroine is rudely bidden to get out of the way by the captain of the fire brigade. Flinging my arms around her I—

Here blushes overcame him, and I took up the tale.

“On the contrary,” I said, “I fling my arms round her and give the captain of the fire brigade such a sock on the jaw—”

“I suppose you do that with your foot,” queried Flippersfield.

“I fling one arm round her and



“The car went to pieces right enough”

the thing for the Boys’ Club social evening the week after next. Now let’s see if we can’t think of a plot. Have you any ideas, Vicar?”

“Weel,” said the Vicar, after a little thought. “What about something like this? The beautiful Lady Bountiful has decided to sell a Vandyke, a family heirloom, in order to raise money for building an orphans’ home. She is expecting a visit from two picture experts. When two comic crooks roll up in an awful old car which falls to pieces outside the front door she jumps to the conclusion that they are the experts. She gives them lunch, but her suspicions are aroused by their swallowing chops whole, flinging brussel sprouts at the butler and that kind of thing. Now you go on, Flippersfield.”

“They tie her up in a chair,” burred Flippersfield, “but whilst they are in the next room putting all her silver into a sack she manages to gnaw through her bonds and to reach the telephone. She calls up the police, but the lines get crossed and

and start climbing down the ivy. This gives and they fall on to the fire engine, on which they drive off with their swag. Now auntie, see what you can do.”

“Thank you, dear,” said my aunt, Miss Lavinia Winklesworth, “I have been dying to say something. The fire engine, of course, dashes through the town and the police, hearing its bell, stop all traffic and let it through. But the hero and the heroine in their little car are following hard on its heels, if fire engines have heels, and the sweep in his donkey cart and the butcher in his gig and our local taxicab and crowds of people on foot all take up the chase. There might be two comic policemen, one on a penny-farthing and one on a scooter. At last the fire engine skids into the duck pond, the crooks are caught and soundly spanked by the hero and all the stolen goods are recovered.”

“Fine,” I said, “and just to finish up with the heroine trips over the great feet of the captain of the fire



“He emptied a dish of spinach over the thrower. . . .”

brigade and falls in. I give him another saucy one, on the brisquet this time. Then I dive in and rescue the lass. ‘My hero,’ she cries, and the pianist works in a suggestion of wedding bells as the film ends with one of those tight-coupled close-ups.”

There was no doubt about the idea’s catching on. Everyone was most emphatically for it.

“Casting,” I cried, “will be as easy as pie, for everyone falls almost naturally into his place. Mrs. Mother-spoon-Waterbiffle, for instance (of course I pronounced her name in the correct way, Moon-Wiffle) is clearly Lady Gore-Delpus, and the General will make a magnificent butler. The hero and the heroine we have already arranged for—”

“Here, I say,” bleated the Rev. Septimus Poffle.

“I’m coming to you in a moment. You and the Vicar will make an ideal pair of comic crooks and Mr. Bumper at the garage will almost certainly be able to lend us a car that will fall to bits at the right moment. Most of

his do so at the slightest provocation. Flippersfield, we have agreed, is to be captain of the fire brigade and my aunt will, I am sure, make a splendid housekeeper for the mansion."

The local police and the fire brigade, as well as the butcher, the baker, the candlestick-maker and the sweep also entered enthusiastically into the scheme. We arranged for relays of camera men and producers, each scene being so contrived that two or three of us were free for these rôles.

I regret to have to report that the actual shooting of the picture did not get far beyond the first hundred-foot reel. Lady Gore-Delpus's agonising position having been explained by Mrs. Motherspoon-Waterbiffle registering despair and by some appropriate sub-titles, the two crooks arrived and the car went to pieces right enough with the help of a rather neat mine that I had laid in the drive just outside Mrs. Motherspoon-Waterbiffle's front door. We had to have an interval in the filming to enable the reverend gentlemen to effect repairs in their clothes, wash off some of the grime and to put on more grease-paint.

It was the luncheon scene that tore it. Those two had evidently determined to be thoroughly funny and refused to take any notice of what the producer bellowed at them through the megaphone. Had we used pro-

perty mince all might have gone well in spite of them, but when a spoonful of red hot real mince flew across the room into the General's countenance quite unexpected things began to happen. He emptied a dish of spinach (real spinach) over the head of the thrower, the Rev. Percival Slopleigh. As the Vicar happened at the moment to be leaning forward to breathe a remark into Mrs. Motherspoon-Waterbiffle's ear, she received also something like a double portion of veg. down the back of her neck.

The Curate leapt to the rescue with a wildly-flung potato, which missed the General but scored a bull's-eye on a priceless Sevres vase on the mantelpiece.

All save the cameraman, who happened to be me, rushed in to try to straighten things out. Blinded by his spinach bath, the Vicar hit out right and left, not knowing friend from foe. In a matter of seconds every member of the cast was involved in the dog fight.

I maintain that the shots that I got are about the funniest things ever filmed and feel that we ought to go on with the rest of it. The rest of them do not share this view.

Anyhow, I have the Vicar exactly where I want him. I have told him that if he ever goes a second beyond ten minutes in his sermon I will give a free show of my part of the film in the village hall.

## CAMERA AND PROJECTOR IN ONE

(Continued from page 14)

mechanism in the gate is of the two-claw variety.

With the camera loaded and the crank folded back, the viewfinder frame and sight are lifted and the camera operated by a release button. Being electric motor-driven the whole reel can be run off in one operation if necessary. For projection the hand crank is used. The viewfinder is folded down and the switch turned on, whereupon the image is projected on any suitable surface. Focusing is easily carried out by the milled wheel and a second knob enables the pictures to be accurately framed.

No socket is provided for a tripod screw, but we understand that a tripod attachment will shortly be available.

The films we took in testing this camera showed that the lens is of high quality and that the feed and take-up mechanism as well as the shutter are quite satisfactory. The films when projected are bright and clear within the limitations of size, the definition being remarkably good.

The apparatus, complete, sells for the low price of seven guineas. The "Midas" is thus an extremely efficient and well-made piece of apparatus which should start thousands on the happy path of movie-making.

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1	Racing for Coronation Cup ..	EPSOM.	17	H.R.H. Prince of Wales visits	ROTHERSAY.
1	Evangelical Week .. ..	CRIEFF.	17	Aerial Display opened by Duke of Sutherland .. ..	INVERNESS.
1-2	Sailing Club Regattas .. ..	CLYDE.	17	Polo match, Prestwick v. Kilmarnock .. ..	PRESTWICK.
1-3	Hackney Horse Show .. ..	BOURNEMOUTH.	17-24	Historical Pageant .. ..	WAKEFIELD.
2	"The Oaks" (Racing) .. ..	EPSOM.	19-20	June Race Meeting .. ..	FOLKESTONE.
3	King's Birthday. "Trooping the Colour" .. ..	LONDON.	19-23	Anateur Golf Championships ..	HOVLAKE.
3	Speech Day .. ..	ETON COLLEGE.	19-24	Exhibition in connection with Cinematographer Exhibitors ..	GLASGOW.
3-7-8	Historical Pageant .. ..	LACOCK.	19-24	Naval Hospital Pageant .. ..	GREENWICH.
3	Scottish Games .. ..	ALLOA.	19-24	Commemoration Week .. ..	OXFORD.
3	Fife Pageant .. ..	LADYBANK.	19-24	Grass Court Tennis Championships .. ..	QUEEN'S CLUB.
5	Whit Monday (Bank Holiday)		19-24	Tennis Tournaments .. ..	NORTH BERWICK.
5	Ancient Custom of "Rolling the Cheese" .. ..	GLOUCESTER.	20	Summer Open Bow Archery Meeting .. ..	BATH.
5	Cart Horse Parade .. ..	LONDON.	20-22	Race Meetings .. ..	CURRAGH.
5	Opening of the Hall of Chivalry	TINTAGEL.	20-23	Highland Agricultural Show ..	DUNDEE.
5	Horse Show .. ..	BEXHILL.	20-24	Annual March Riding and Beltane Festival .. ..	PEEBLES.
5	British Games .. ..	WHITE CITY.	21-22	Summer Race Meeting .. ..	NEWBURY.
		LONDON.	21-22	Championship Dog Show ..	BLACKPOOL.
5	Essex Lawn Tennis Championships ..	SOUTHEND.	21-22	Royal Norfolk Agricultural Show .. ..	KING'S LYNN.
5	Yacht Regatta and Gala .. ..	OUTLON BROAD.	21-24	Old Custom of Dressing the Wells .. ..	BUXTON.
5	Folk Dance Festival .. ..	BAMPTON.	23	Prince of Wales' Birthday ..	CLYDE.
5	Open Meeting (Motor Racing)	BROOKLANDS.	23	Clyde Fortnight (Yacht Racing)	CLYDE.
5	Opening Fitzgerald Memorial Park .. ..	KILLARNEY.	23	Midsummer Eve Bonfires .. ..	CORNWALL.
5-12	Festival of Music and Drama ..	CANTEBURY.	23-24	Historical Pageant .. ..	DUMFRIES.
6	Old Customs of "Dicing for Bibles" and "Rain Roasting" ..	ST. IVES.	23-24	First Summer Race Meeting ..	SANDOWN PARK.
6-9	Scottish Ladies' Gold Foursome	TURNBERRY.	23-24	Welsh League of Youth Olympiad .. ..	SWANSEA.
7-8	Scottish Professional Golf Tournament .. ..	LOSSIEMOUTH.	23-24	Golf Tournaments .. ..	MORECAMBE AND HEYSHAM.
7-8	Summer Race Meeting .. ..	YARMOUTH.	24	Royal Air Force Display ..	HENDON.
8	Lammer Day .. ..	LANARK.	24	England v. West Indies (at Lord's) .. ..	LONDON.
8-10	Richmond Royal Horse Show ..	RICHMOND.	24	Midsummer Day. Sun-rising at Stone from Torwoodlee Estate ..	STONEHENGE.
9	Clyde Corinthian Yacht Club Matches .. ..	CLYDE.	25	Annual Royal Flower Procession .. ..	GLASGOW.
9-10	Common Riding .. ..	HAWKICK.	26	T.R.H. Duke and Duchess of York visit .. ..	EDINBURGH.
9-10	Leicester Agricultural Show ..	LEICESTER.	26-27	Ryder Golf Cup Matches ..	SOUTHPORT.
10	Sutton Smith Polo Cup Final ..	ROEHAMPTON.	26 to July 8	Lawn Tennis Championships ..	WIMBLEDON.
10	Agricultural Association Show ..	DENNY AND DUNIPACE.	27-30	July Race Meeting .. ..	NEWMARKET.
10-16	Scottish Ladies' Golf Championships .. ..	TURNBERRY.	28	Ceremony of Collecting Sod and Stone from Torwoodlee Estate ..	GALASHIELS.
10-17	Military Searchlight Tattoo ..	ALDRERSHOT.	28 to July 1	Horse and Hound Show ..	ALDRERSHOT.
11-17	Jubilee Festival .. ..	EASTBOURNE.	29	Speedway Test Match .. ..	WEMBLEY.
13	Old Custom, "Riding the Marches" .. ..	LINLITHGOW.	30	University Graduation Ceremony .. ..	ST. ANDREWS.
13-16	Royal Ascot Race Meeting ..	ASCOT.	30 & July 1	Open Golf Tournament ..	FELIXSTOWE.
14	Annual Provincial Mod commences .. ..	STORNOWAY.			
15	Hertfordshire Agricultural Show .. ..	HATFIELD.			
15	Magna Carta Day Celebrations	RUNNYMEDE.			
16-17	"Riding the Marches" Custom	SELKIRK.			
16-19	Dickens Fellowship Congress ..	BLACKPOOL.			
16-22	Visit of H.M.S. <i>Furious</i> .. ..	GREENOCK.			
17	Clackmannanshire Union Agricultural Show .. ..	ALLOA.			
	Cattle Show .. ..	LINLITHGOW.			

DURING THE MONTH:  
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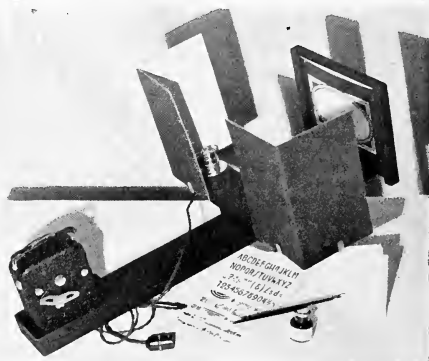
### WHAT THEY SAY

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## INSTITUTE OF AMATEUR CINEMATOGRAPHERS

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"We do not serve simply by selfish survival,  
but rather we shall survive by serving."—  
H.R.H. PRINCE GEORGE.

THE many members who have joined the Institute recently are urged to realise that their Institution is designed and equipped to give them definite and specific services, other than the publication of its Monthly Bulletin and Technical Booklets.

The services of the Institute are performing individualised tasks for more and more members each month. This work is greatly improved by the ever ready and sincere words of appreciation that arrive constantly at headquarters from members who have received I.A.C. aid and who are amazed at the detail and special research that is put into each and every request to give them the help they need so much.

"I cannot understand why anyone who owns a cine camera should hesitate a moment before rushing to join. It would seem to be necessary to keep people out considering the advantages offered, and the efficient staff work rendered rather than to tempt them to become members."—W. G. This is but one of the very many similar phrases in letters from grateful members.

The Institute is constituted and organised for practical help. The Monthly Bulletin is intended primarily to give up-to-date news and information for amateur cinematographers, to suggest new filming enterprises and experiments, and to describe methods of work as far as is possible without impairing its other functions, but personal advice and assistance cannot be given through its columns. Members are requested to write to Red Lion Square for any help, the need for which they have found after reading the Monthly Bulletin, or at any other time. Members should make full use of their membership; they will not get full value from the Monthly Bulletin alone.

The Council of the Institute adheres to the sound principle that these booklets and help shall only be given upon request, and has not set up any automatic method for sending its services broadcast to the membership. To do so would not be to devote the Institute's funds in the best interests of its members. Therefore, the broad rule for members is: Ask for whatever you want. The Institute is built for service on lines hitherto unknown in the British Empire, it is giving that service to the greater part of its members, and should be giving it to every one of them. Who fails to receive it either fails to ask or is not a member. Are you one of these?

At Council Meeting held at Anderton's Hotel, Fleet Street, on May 16, the following 73 members were nominated for membership:—

Desmond Carter; J. A. Davison; Stanley C. Churchill; G. P. May; William F. Gough, Jnr.; Robert M. Cowell; F. R. King; J. R. Jeffress; H. Harris; L. E. Jones; J. C. Bland; G. J. V. Spencer; J. R. Hawkes; L. E. Ball; W. J. Dunstall; S. E. Ridgeway; W. N. Crawford; Dr. John R. Wortley-Talbot; Capt. H. L. Assis; Arthur H. Jacob; A. D. Frischmann; Robert P. Armitage; A. C. Park-

inson; Frank L. Houser; John R. Dales; John Edwards-Moss; R. W. McDowell; David Gillispie; A. L. Bawtree; D. M. Gluckstein; John Ayling; Dr. H. M. Bird; Henry J. Denne; H. J. Morris; George E. Mellor; William G. Bennett; P. W. Callum; Dr. F. Ind. M.D.; C. G. Baron; Frederick W. Prince; Kenneth F. Miller; Christopher Brunel; Mrs. Sylvia Johnston; Philip A. Forsyth; Clifford Chalker, Jnr.; John Gordon; W. R. Lawson; A. MacLeod; Arthur E. Williams; Clifford J. Strain; Arthur H. Haggas; T. E. Emmett; E. J. Crawford; Montague Ewing; A. J. Evans; L. D. Atkinson; L. Allen Gerrard; C. B. Hunt, M.P.S.; Charles J. Suter; J. R. Courtney; C. W. King; C. N. Harris, Henry A. Dobson; H. F. Dobson; A. C. Guest; A. J. Keltnack; R. M. Gray; Sidney E. French; John Lang; John Henry; Earle Jobling; A. H. Butcher; R. Howie Burnett, M.B., B.S.; John N. Parrington.

The 104 members nominated at the last Council Meeting were duly elected.

### ASSOCIATE MEMBERSHIP.

The following companies were admitted to Associateship of the Institute:—

The Camera & Gramophone Co., London, S.W.1.

J. T. Chapman, Ltd., Manchester.

The Sheffield Photo Co., Sheffield.

Messrs. J. Lizars, Glasgow.

### HONORARY MEMBERSHIP.

The following were elected Honorary Members of the Institute:—

A. Jymson Harman, Esq.; Miss Gertrude Lawrence; Miss C. A. Lejeune; the British Photographic Manufacturers' Association, Ltd.; the Photographic Dealers' Association; and the C.I.D.A.L.C., Paris.

### AFFILIATED SOCIETIES.

The following were elected affiliated to the Institute:

Dundee Ciné Society.

This arresting enamel sign displayed outside the premises of a dealer indicates to I.A.C. members

that they are officially appointed by the Institute to represent the I.A.C.

In order to ensure efficient working throughout the country of our cine service, appointments of Associate Members are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and mention that they did so because of the appointment.

## THE UNIQUE SERVICES RENDERED TO I.A.C. MEMBERS

### 1. I.A.C. FREE Monthly Bulletin

Covers elementary and general subjects, Hints, Tips and activities of the Institute.

### 2. I.A.C. Technical Advisory Service

A thoroughly individual advisory service, direct, immediate and personal between the Institute and member.

### 3. I.A.C. Continuity Service

The Institute advises in planning specific films by making suggestions for treatment.

### 4. I.A.C. Review of Films

The Institute reviews members' films and makes suggestions for future work.

### 5. I.A.C. FREE Technical Booklets

These are supplied to Institute members only and are not available elsewhere.

### 6. I.A.C. Blue Book Permit

Members may use cine cameras in certain places of interest.

### 7. I.A.C. Affiliated Club Service

The combined experience of the Institute is available to all affiliated amateur cine societies.

### 8. I.A.C. All-Cover Insurance

This unique Insurance scheme, available to Institute members only, enables all cine and still photographic apparatus to be insured at the remarkably low rate of 10s. per cent.

### 9. I.A.C. Itinerary and Guide

This contains places of interest in this and other countries, Customs Duties and Regulations, beauty spots, celebrations, fetes, etc.

### 10. I.A.C. Equipment Service

The Institute is fully acquainted with all sources of supply. If a member is thinking of new equipment, the Institute's unbiased opinion will help him.

### 11. I.A.C. Associates' Service

10 per cent. reduction on library films on production of membership card, and free overhauling and oiling service.

### 12. I.A.C. Film Exchange

The Institute has an interchange system by which members exchange films easily and rapidly with absolute safety.

### 13. I.A.C. FREE Animated Leader

This is a double exposed film certificate of membership, just the thing to splice in at the beginning or end of your best films.

### 14. I.A.C. Movie-making Contests

Four Challenge Trophies and over £200 in Equipment Prizes are offered. Entry forms on application.

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With this outfit, you can set up and photograph your own titles at home in a very few minutes. It consists of an oak framed, matt black, steel sheet, and a fount of 120 white Wondersign letters of permanently magnetized steel.

TO MAKE YOUR TITLES simply pick up the letters and place them on the steel sheet. Magnetism makes them adhere firmly wherever placed, in curves, diagonals, straight lines, or crazy patterns. Drawings can be made in white on black paper, and are held in position by Wondersign letters. Then the title is ready to be photographed. It is simple and fascinating to make your own titles at home in this way.

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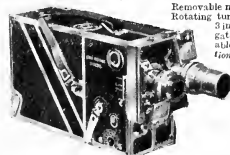
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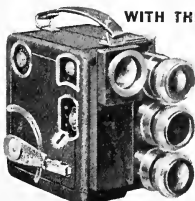


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Write for full particulars.

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THE BEST—****COME AND SEE THE  
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**70 D.A. CAMERA.**—Has every refinement the most ardent enthusiast could wish for. **£95**

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**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 13th June.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham. Since its inception early in 1932, this society has enjoyed considerable local support, its membership rising during the year to over 40. Productions, amounting to five reels (three of 9.5-mm. and two of 16-mm. film), were undertaken, all work being done by daylight out of doors. For making interior scenes by daylight the society possesses a "set" of original design and construction, which permits considerable variation of layout. The area of the "set" walls amounts to 160 sq. ft. and the whole folds up into a space 5 feet by 4 feet by 1 foot.

During the winter several members have been engaged privately in making a film by artificial light, the results being highly gratifying. It is, however, probable that the majority of the society's 1933 work will be done by daylight.

Several stories for filming during 1933 are receiving the consideration of the committee and work on the first production should be almost complete when this appears in print.

**BELFAST AMATEUR CINE SOCIETY.** Hon. Secretary, S. S. Green, 48 Upper Church Lane, Belfast. This society wishes you many happy returns of your first birthday and sincerely hopes that you will have many more, for there is no doubt that you have helped to increase the interest in amateur cine photography enormously. Our own experience is that our society would be much as it started had it not been for the help given by your excellent publication.

It seems a fitting time to give a short history of our own activities. We started last September by calling an informal meeting and we met again in October and appointed officers and a committee and drew up rules for the club. We purchased a Bolex projector, handsome club furniture, decorated our club room, and fitted an amplifier for musical accompaniments.

Our meetings were now being held fortnightly and we decided that it was time to commence production of a picture, which is now nearly completed, when we hope to post-synchronise it as a talkie. For interior work we have fitted up floods to give us about 3,000 watts. Our membership has increased to such an extent that we now require much larger premises to use as a projection theatre and studio.

**BEXLEYHEATH AMATEUR CINE SOCIETY.** Hon. Secretary, F. C. Blayney,

6 Groves Cottage, Banks Lane, Bexleyheath. This society was first formed in March, 1933, but consists of only six members at present. We feel just a little proud of our first production, which is now finished and ready for projection.

Our one drawback is that we have no headquarters at present, owing to lack of members, but we hope to overcome this shortly. If anyone in the district is interested, please do not hesitate to write to the hon. secretary at the above address. Entrance fee 1s., and subscription 1s. per month.

**BIRMINGHAM.** Mr. E. Reynolds, of 153 Douglas Road, Acocoks Green, Birmingham, is anxious to start or join a cine club in Birmingham with a view to technical and commercial work (16-mm.). He will be glad to hear from anyone interested at the above address.

**CAMBRIDGE PHOTOGRAPHIC CLUB-CINE WORKERS.** Hon. Secretary, Arnold Darlington, 55 Montague Road, Cambridge. Thanks to the unselfish support of every member the Ciné Section of the Cambridge Photographic Club has developed during the past twelve months from a sickly infant into a sturdy youth.

The workers devote their energies exclusively to the production of educational and pictorial films and several remarkable productions have been made. Prominent among these are Mr. Herbert Bush's "Ten Days in France and Belgium," a really beautiful travel picture, and Mr. Arnold Darlington's "Some Wonders of Nature," an educational film of British wild life which took nearly twelve months to "shoot." Both these productions were awarded certificates of merit by Mr. S. Bulgen, F.R.P.S., at the club's annual exhibition in May.

**CARDIFF UNIVERSITY COLLEGE FILM SOCIETY.** President, Dr. Hemingway; Hon. General Secretary, Mr. I. W. Richards; Hon. Assistant Secretary, Mr. Dyer. This newly formed society is open to the students of the University College of South Wales and Monmouthshire. Its object is to study the art and practice of the cinema by means of projection meetings and, later, the production of sound films.

The first meeting of the society was held on May 19, when the programme included "Tartuffe," with Emil Jannings; and "Drifters," the famous film by John (Treason).

The society intends to produce a number of "test films" at the end of this term in

readiness for more serious work next winter.

**CIVIL SERVICE CINE SOCIETY.** Hon. Secretary, Norman Reid, 399 Kensale Road, Barnes, S.W. During the past year the society has concentrated upon abstract films and experiments in the kinetic value of mathematical cutting. Of the films produced, "Penny Wise" and "The Pool" have given every satisfaction and it has been decided to retain the determined policy of the society with regard to production. Two further films on these lines, both by Mr. Westron, are now nearing completion.

The hon. secretary will be pleased to hear from individual and club workers able to loan (for autumn screening) any aesthetic productions and films based upon sound constructional methods. Payment at approved rates is offered for these.

**CROYDON AMATEUR FILM CLUB.** Last month we incorrectly gave the name of this club's secretary as J. L. Bacon. This is incorrect. Mr. Bacon is the President and the Hon. Secretary is still Mr. John E. Reinhold, 36 Morland Road, Croydon.

**CRYSTAL PRODUCTIONS (THE BOURNEMOUTH FILM CLUB).** Hon. Secretary, R. G. Torrens, R.A., B.D.Sc., 85 Wimborne Road, Bournemouth. The winter session of the club has been very successful and since the acquiring and equipping of a club room at 2 Ensbury Park Road weekly meetings of a social and technical nature have been very popular.

A short film entitled "Words" has just been completed and had its first presentation on May 12, when the local Caledonian Society attended at the invitation of the club to see a special Scotch programme. The lighting for "Words," which was taken entirely in the club studio, was made by members of the club. Two scenarios are nearing completion and will go into production in the next few weeks.

Inquiries about the club and communications re the exchange of films with other clubs should be sent to the hon. secretary at the above address.

**FELIXSTOWE AMATEUR PRODUCTIONS.** Hon. Secretary, Edmund F. Pipe, "Kuling," Foxgrove Lane, Felixstowe. This society has had a very successful year. In 1932 three comedies were produced, "Queer Mixture," "Enter Horlick Soames" and "Shipwrecked." Two public shows were given, the first at Stalham, Norfolk, and the second at Felixstowe, both being favoured with large and enthusiastic audiences, while during the winter the above films were shown in many places, including Rugby and Norwich, and several film shows have been given for charitable objects. It is hoped to commence production again in July and those who feel that they have a gift for scenario writing should communicate with the hon. secretary at once.

The secretary would be particularly pleased to hear from any amateurs in Ipswich and district, with a view to co-operating in future productions.

Best wishes to HOME MOVIES and HOME TALKIES on its first anniversary: may it

(Continued on page 35)

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method a brilliant, fine black result.

**GEVAERT LIMITED, WALMER ROAD, LONDON, W.10**



## NEWS OF CINE SOCIETIES

(Continued from page 34)

continue to assist the amateur in the future as well as it has done during its first year. May it increase in size as well as in circulation!

**FINCHEY AMATEUR CINE SOCIETY.** Chairman, J. C. Lowe, "Elmleigh," Tenterden Grove, Hendon, N.W.4.; Hon. Secretary, Miss Pat Anstey. During the year production activities have been concentrated on short films and a number of these have been made, while it is pleasing to record that recently the final sequences of the special production, "Monty's Misfortune," were "shot." This production, which has been dogged with ill-luck since its commencement, is now in the editing stages and will be released shortly.

Last summer a holiday film competition for members was successfully launched and shows every indication of becoming a popular annual event. During the latter months of the year a number of film shows were held, at which attendances were particularly good. These were supplemented by a series of lectures given by members of the society and a number of dances have also been held.

A number of members visited the Cine Section of the Ideal Home Exhibition at Olympia, and particular thanks are due to HOME MOVIES and HOME TALKIES who allowed us to use their stand as a meeting place and also gave us a show demonstrating the new Siemens projector.

Details of the society can be had from Mr. J. C. Lowe at the above address.

**GRIMSEY RADIO AND CINEMATOGRAPH SOCIETY.** Hon. Secretary, W. Markham; clubroom and studio, Wellwagate, Grimsby. We are at present engaged in titling and editing a film "The Events in Grimsby, 1932"—a topical film which will be ready for loan to other societies after June 1.

The production of a 9.5-mm. film, "All's Well," is well in hand, and it is hoped to finish very soon; while our 16-mm. is held up indefinitely owing to the illness of one of our stars.

**HORNBY-BRITISH AMATEUR FILMS.** Patrons, Gordon Harker, Jack Hulbert; President, Henry Caine; Chairman, R. Hornby; Manager, R. Hornby, Jr.; Secretary, John Montgomery, Timber Lodge, Ashted. Although this unit is probably the smallest private enterprise in the country, the first year has shown ambitious

developments. Four films have been produced, the last being "The Secret Meter," which was completed in April in record time.

"Convict 17," "Daimler Parade," "Heirloom" and "The Secret Meter" are the productions of a year's work, and the growth of interest in the organisation partly due to the help of HOME MOVIES and HOME TALKIES, has proved that the unit is popular and that there are many enthusiastic amateur workers all over the country.

**KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY.** Hon. Secretary, C. F. W. Dickens, 1 Harvist Road, Kilburn, N.W.6. We have now in hand and preparation two short reels, "The K. & B. A.M.S.," by C. Dickens; and "Excess," by A. Frischmann. The first deals with this society, and we hope it will go round the different clubs when finished; the second deals mostly with the camera. We are also preparing a two-reel modern drama, "B," by G. W. Eves.

Up to the moment we have been using duquoin Pathé "Home Movie" projectors, but now have the use of the "Lux" as well as a "200-B," with better projection results. Our make-up man has made a new screen and when the final fittings and lighting have been done we shall have a real little cinema; at present we can seat over 100 people.

On May 9 our general meeting was held, at which Mr. J. E. Skewes was elected our new chairman, and various vacancies filled. We still have room for a few new members, and the Hon. Secretary will be pleased to hear from anyone interested.

**LEICESTER AMATEUR CINE CLUB.** Hon. Secretary, R. T. Trasler, 85 Skipworth Street, Leicester; studio, Knighton Lodge, Elms Road, Leicester. We have now chosen the story for our next production and the scenario is being written. Anyone interested who wishes to be tried out at the casting should communicate at once with the hon. secretary at the above address.

**LINCOLN AMATEUR FILM SOCIETY.** Hon. Secretary, Frank Carill, 84 Ruskin Avenue, Lincoln. This society is pleased to announce that since the last report considerable progress has been made towards the production of our first film. The story, entitled "Circumstantial Evidence," has been written by a member, Mr. B. W.

Morton, who will also direct the film, with Mr. F. Carill as assistant director and Mr. J. Walsh as cameraman.

Although new members are being enrolled there is still room for one or two interested people.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.5. In reviewing our activities during the past year, our outstanding effort is "Panshine Easy." Other activities have been the regular projection evenings, and one evening we demonstrated some of each other's gadgets (mostly home-made) and on another we visited HOME MOVIES and HOME TALKIES at Olympia. We must also record the offer by Mr. Wright of prizes for the best 16-mm. and 9.5-mm. film made by members during the year.

Finally, we wish to place on record our debt to HOME MOVIES and HOME TALKIES for the publicity they have given us. In a way it has helped us to make the year more interesting than usual, through the feeling that we had in HOME MOVIES and HOME TALKIES a medium through which we could "tell the world" about ourselves, and at all costs we had to prevent our regular reports from appearing monotonous. We feel that "H.M.," as we familiarly call it, has helped us as a unit, as well as the cine movement generally by continually keeping us up to scratch.

May they continue to do so for many moons!

**MAYROSS MOTION PICTURE PRODUCTIONS (HAMMERSMITH),** President, S. C. Finch; Hon. Secretary, W. G. Wright, 44 Burr Road, Southfields, S.W. We send our sincere good wishes and congratulations to HOME MOVIES and HOME TALKIES. We have yet to find a dull article in its pages.

The Mayross M.P.P., which came into being a month earlier than HOME MOVIES and HOME TALKIES, has not found success so easy to attain. However, experience maketh wiser.

We regret that our winter filming was not the success we wished for, but we look to HOME MOVIES and HOME TALKIES and its advertisers to solve all our problems in the future. Our informal evenings were very well received and will certainly be repeated. Film technique, projections, make-up tuition and rehearsals have all taken their place in our programme.

A small film library has been started between our members.

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**METEOR FILM PRODUCING SOCIETY.**

Hon. Secretary, Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W.; studio, 234 Sauchiehall Street, Glasgow. Work has been started on two new films, "Nadia" and "All On a Summer's Day," while a third film—a pictorial representation of the city of Glasgow on 35-mm.—is now well under way.

Mr. Ian S. Ross, of 80 Buchanan Street, Glasgow, has been appointed Librarian of our films, which are available for exchange with other clubs or on hire locally at the following charges:—"Intrusion," 250 feet 16-mm., 2s. 6d. a night. Meteor Movie Magazines Nos. 1 and 2: 400 feet 16-mm., 4s. a night.

Mr. Clifford H. Strain has unfortunately been compelled to resign his position of chairman to the society owing to ill-health. Mr. Sidney Kates, an enthusiastic member of the council, was unanimously elected to fill the vacancy.

Meteor Movies wish HOME MOVIES AND HOME TALKIES many happy returns, continued successes, and the best of luck in 1933-34.

**METROPOLITAN-VICKERS AMATEUR CINE SOCIETY.**

Hon. Secretary, R. Clough, 5 Thirlmere Avenue, Stretford, Manchester. During August, 1932, an informal meeting was held amongst those employees of the company interested in amateur cinematography, which resulted in a cine society being formed. Since August a great deal has been accomplished and meetings have been held once a fortnight at which demonstrations of apparatus, lectures, informal discussions and the screening of members' and library films have each played their part.

The production of a film play has been commenced and is now well on the way to completion; and a competition closing next September has been arranged amongst members. A library has been formed and periodicals are circulated amongst members, who may also borrow a number of text books on cinematography. Arrangements are being made amongst the owners of cameras in the society to record local and traditional events and possibly places of historical interest in the district, these records to be kept by the society's librarian and eventually loaned to other societies or people interested.

During the summer meetings of a more technical nature will be held once a month to assist members in the practical matter of making their films.

**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.**

Hon. Secretary and Treasurer, H. Wood, Boyle Hall, Westgate Road, Newcastle-on-Tyne. This is one of the oldest amateur cine societies in the country and has 70 members. The present chairman, Mr. A. Logan, A.R.P.S., is one of its founders and a pioneer of amateur talking films in the North of England.

The past year's activities included the production of two photoplays and a local events film; competitions for members' 9.5-mm. and 16-mm. pictorial, etc., films, for which Mrs. R. Longhurst has provided silver trophies; and a three-nights' public show. The winter session of meetings, at which were shown films from other societies and many very fine productions by members, was brought to a happy conclusion with an Easter week-end party at Keswick.

The present programme includes the production of two 16-mm. single reels, "Beyond the Horizon" and "Slipways," scenarios being by Miss Janet Cameron and J. Cameron, Jr., respectively; also a local events film on broader lines than formerly. These films are "silent," but it is intended to use close-fitting musical and

sound accompaniments. Now that sound equipment is available, it may be possible to do something in the future in the way of talking film production.

**NEO-FILM AND SOCIAL CLUB.**

President, Leslie Harr; Hon. Secretary, Miss Ruth Waxman, 94 Downs Park Road, Lower Clapton, E.5; headquarters, 38 Pembury Road, Clapton. This club has just passed its thirteenth month and is still very lucky, notwithstanding the unlucky omen. An extensive branch has been opened at Willesden and a fully equipped studio has been acquired at Clapton, where the club has already commenced another film play—a talkie—entitled "The Lewinton Case." This is a highly creditable effort and owes much of its success to the efforts of the make-up girl, Miss Isaac. All productions are directed and photographed by Mr. Harr, with the assistance of an efficient technical staff.

The club has vacancies for new members, especially those keen to take part in the productions. Full particulars will be given on application to the hon. secretary at the above address.

**NORTH LONDON CINE SOCIETY.**

Hon. Secretary, M. Williams, 7 Woodberry Down, N.4. This society was formed in January, 1933, by six enthusiasts living in North London, the prime movers being Mr. C. Allison and Mr. E. Fordom, the original treasurer and secretary respectively. An inaugural public meeting was held in March and that it was a success was largely due to the publicity given by HOME MOVIES AND HOME TALKIES. The membership was more than doubled as the result of that meeting and has since risen to over twenty-five.

Meetings are held either weekly or fortnightly, according to circumstances, for the purpose of film shows and discussions. The society has so far produced one short film but two larger scenarios are in hand and will be produced as soon as possible.

We are still in need of new members, particularly those with acting ability. The subscription fee is 10s. per annum, and there is an entrance fee of 1s. The secretary will be pleased to supply particulars of meetings, etc., to anyone interested.

**NORWICH AMATEUR CINE SOCIETY.**

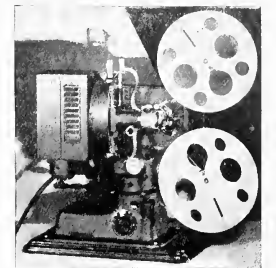
Hon. Secretary, H. J. Dun, 11 Thorpe Road, Norwich. Since our last report several interesting meetings have been held and considerable progress made, our membership now totalling 20, amongst whom are three lady members. At our public show at the beginning of April a short film of the secretary introducing the society was shown, followed by a film record of the destruction by fire of the famous Sprowston Mill, and two films from Felixstowe Amateur Productions, several members of this society being present.

At meetings at the end of April films were shown from the Beckenham Cine Society and Rhos-on-Sea Amateur Film Productions; while on May 2, after rehearsals for the current production, we had a 16-mm. projection night, giving the society an opportunity of comparing this size film with 9.5-mm. stock.

Our first scenario has already gone into production, the first few scenes having been shot on successive week-ends.

**RHOS AMATEUR FILM PRODUCTIONS.**

President, Gordon Harker; Hon. Secretary, Miss Laura Hughes, "Albert Villa," Colwyn Crescent, Rhos-on-Sea. Congratulations to HOME MOVIES AND HOME TALKIES on attaining its first birthday. This excellent magazine has filled a long-felt want in the amateur cine world, and its success is undoubtedly deserved. May it go on to even greater success.

**500 WATT !****VICTOR MIGHTY POWER**

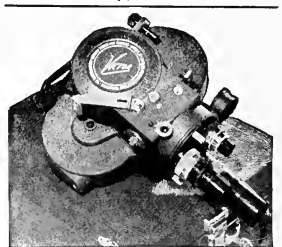
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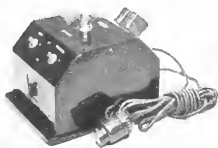
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Perhaps a resume of R.A.F.P. activities since January, 1932, would not be out of place :-

1932.  
January ... "The Slaver," in production.  
February ... Experiments with interior lighting equipment for "The Slaver."

March ... Series of projection meetings of other societies' productions inaugurated.

April ... First number of "The Camera Angle" issued.

May ... "The Slaver" progressing favourably.

June ... Production unit visit Isle of Man to film "The Tourist Trophy, 1932."

July ... Successful 9.5-mm. projection in conjunction with 35-mm. talkie programme for the first time in the history of the cinema.

August ... Editing of "The Tourist Trophy, 1932," completed.

September ... Further developments of the cinema projection on 9.5-mm. — a regular feature being the screening of local topical at "The Playhouse," Rhos-on-Sea.

October ... "The Slaver" completed. "Nightmare" in production.

November ... "Nightmare" completed, and entered in "The Era" contest.

December ... First annual presentation of amateur films at "The Playhouse," playing absolutely to capacity. "Nightmare" chosen by British Association to represent Great Britain in the 1932 International Ciné Contest.

1933.  
January ... "Nightmare" awarded second prize in the International contest.

February ... Series of projection meetings of other societies' productions.

March ... A second "dramatic experiment" entitled "Contact," in production.

April ... Preparations for the club's next production, "Earth Has No Sorrow."

May ... "Contact" completed. "Earth Has No Sorrow" in production.

**RUGBY AMATEUR FILM SOCIETY.** Hon. Secretary, D. Powell, 146 Murray Road, Rugby. The winter programme of this society has consisted largely of projection meetings and technical talks.

The society's film of the recent "Charter Day" ceremonies has been shown to the Charter Mayor and Councillors. Apart from this there has been produced a 30-foot industrial film for a local laundry; it was taken entirely by artificial light and was on show at the last Trades Exhibition in Rugby. Continuous projection has worn it completely out. The major production of the term, "Rugby," is almost completed and its release is expected in June.

**SEEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. In April last Mr. John Gordon, as a lone worker, produced a short abstract film called "Coma," which inspired a few young enthusiasts, with Mr. Gordon as leader, to form the above society in the following August.

Our first production was "The Last Chance," a short drama on 9.5-mm. stock. In it the interiors were rather poorly lit and so the resulting film was under-exposed; reduction did a great deal to modify this, however, and the finished film was presented in January, 1933.

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Our next film, which is still in course of production, is "The Girl From Nowhere," which we do not expect to finish until September, owing to the fact that we cannot "shoot" all the year round. The leads are being taken by Miss Sybil Gordon and Donald Morris; and it is interesting to note that the lighting consists of five photo-flood bulbs, two arc lights and six 100-watt bulbs, which at f/3.5 produce enough light for a perfect exposure.

**SHEFFIELD AMATEUR FILM CLUB.** Hon. Secretary, A. D. Hobson, 65 Pingle Road, Millhouses, Sheffield. We would like to take this opportunity of congratulating HOME MOVIES and HOME TALKIES on attaining its first birthday. Each successive number has contained something even more interesting than the previous one, and one now comes to anticipate the first of the month with an enthusiasm born of HOME MOVIES and HOME TALKIES up-to-dateness and progress in the interests of cinematography. We send heartiest good wishes for a very successful future and many more birthdays!

Regarding club activities. Our regular evening projection meetings concluded with a social event taking the form of a request night, when members selected their own programme. During the summer there will be numerous outdoor meetings arranged for the purpose of shooting scenes for our new production, based on a legend of the moorlands surrounding Sheffield. We have been over two months preparing script for this film, and the electricians and property men have been busy even longer on an interior set of an old inn, the principal scene in the picture. Water resistances will be used for controlling the studio lighting equipment during a storm which occurs in the story.

**SOUTH LONDON PHOTOGRAPHIC SOCIETY CINE GROUP.** Hon. Secretary, L. A. Warburton, 38 Chadwell Road, S.E.15. The membership of the group has increased to over fifty members and we seem to possess some excellent talent, both as regards technical and acting ability. We have instituted a competition among members for the best film-play of the year and two have already been selected for production. Firstly, "Came the Dawn," which is a domestic film of the group, and secondly, a story film, "Over Stiles." The cast has already been arranged and it is under the direction of Major F. P. Anderson. We have commenced work and hope to make a success of our first film.

Our meetings during June will take place on the 7th and 21st.

**SUDBURY AMATEUR FILM SOCIETY.** Hon. Secretary, F. Midgley, "Tudor House," Priory Hill Avenue, Sudbury. Since last month several meetings have been held and the membership has increased to surprising proportions. Our financial success, therefore, is now assured and shooting has commenced on "The Scientist's Secret," the society's first film, the exterior scenes for which are being taken at Denham and the interiors at Sudbury Priory.

**TEES-SIDE CINE CLUB.** Chairman, J. H. Brown; Treasurer, W. Maxwell; Hon. Secretary, W. Shaw, 9 Caxton Street, Middlesbrough. Congratulations to HOME MOVIES and HOME TALKIES on the attainment of its first birthday. We hope to see many anniversaries, and although wisdom may increase with increasing years may it never be "old and grey."

Like HOME MOVIES and HOME TALKIES, the Tees-side Cine Club is celebrating its first birthday this month and, like HOME MOVIES and HOME TALKIES, we have made

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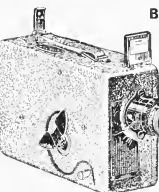
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a big step forward since our inception. Our first picture, "Every Bullet," written and produced by Mr. Baker, has been shown many times on Tees-side, and considering our inexperience the film was very creditable. We have commenced filming on our second production, "The Adventure of the Kiltoun Cup," a burlesque written and produced by Mrs. K. E. Brown, B.A., and we hope to have a third story ready soon.

During the winter several scenarios have been submitted, various constructional gadgets have been made, experiments in titling, artificial lighting and sound have been carried out.

We hope HOME MOVIES AND HOME TALKIES will continue to contain everything of interest to the cinematographer with full details of all new apparatus and, above all, unbiased reviews of new equipment.

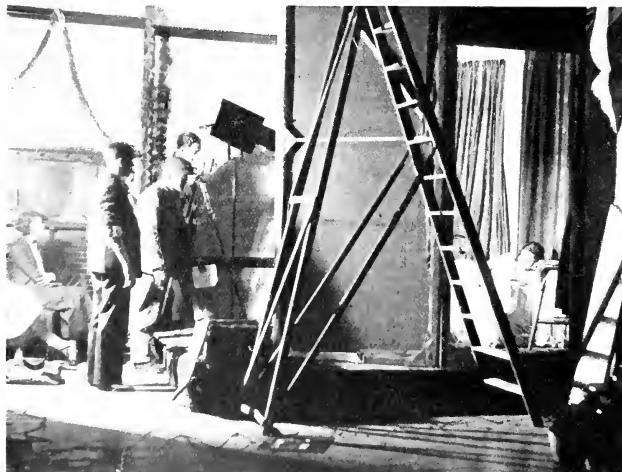
**TRENT CINE CLUB.** Hon. Secretary, Norman F. Dakin, 74 Bobbers Mill Road, Nottingham. This club was founded on May 9, 1932, by three people; the membership steadily increased until June 20, when a reorganisation was proposed. On July 18 the scheme was brought into effect, when the officers of the club were elected, making Mr. N. Dakin the hon. secretary. A club film was then started, but later in the year fell through owing to lack of enthusiasm.

The first lecture was given to the club on October 3, and on February 13 the annual general meeting was held, all officers being re-elected. Since then we have had a number of meetings and lectures have been given by Mr. Pitchfield, Mr. A. Newton-Smith and Mr. G. H. Sewell.

On the whole we have had quite a successful year, as our membership has now grown to 21 and we have become affiliated to the I.A.C., but nevertheless we are exceedingly disappointed in the lack of enthusiasm in the club.

We must not close this report without several words of appreciation of the fine work and helpful advice which we have obtained by reading this excellent magazine. May it go from strength to strength and improve its circulation from month to month, as it inevitably must.

## NEWMARKET CINE SOCIETY

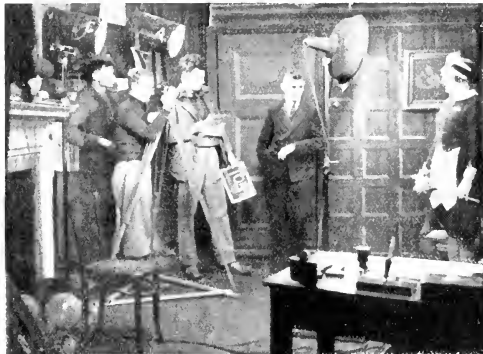


Left to right: Miss R. Scott (Art Director), Mr. H. Scott (Actor), Mr. M. Griffiths (Director), Mr. W. N. Glove (Cameraman), Miss L. Cuthbert (Actress).

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At Work  
in the  
Baron's  
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Film Club

★



You took a big chance a year ago when you started and you have come through with colours flying. May we once again show your appreciation of the good work you have done?

**WIMBLEDON AMATEUR CINE CLUB.** Hon. Secretary, A. R. Vize, 6 Stonecot Parade, Epsom Road, Sutton, Surrey. Words are quite inadequate to express our gratitude towards HOME MOVIES AND HOME TALKIES for the helpful hints, articles, club reports, etc., which have been contained between the covers since the first issue. Members of this club have not taken long to discover these and many members' work has been improved through the introduction of perhaps the foremost journal for the ciné user, which is celebrating its first birthday this month. Our group with HOME MOVIES AND HOME TALKIES every future success, as in the past.

During the past year many films on both 16-mm. and 9.5-mm. have been made, including "The Cat Came Back," directed by Mr. J. Nunn, and "Venomous Tongues," directed by Mr. R. Harrington-Moore.

The winter session concluded last April,

during which time many well-known lecturers visited the club and varied subjects were dealt with. Meetings during the summer take place on the last Friday in each month at the new studio, and in addition outings to places of interest are being arranged. Communications should be addressed to the secretary at the studio.

**YORK AMATEUR FILM SOCIETY.** Hon. Secretary, Wm. Holden, 3 Acomb Road, York. During the last year this society has had a very successful season's work. In addition to a great number of interest films, dealing with sport, topics of local interest, holiday films, etc., we have completed two photoplays, "The Gipsy Heiress" and "The Sattlely Treasure."

We have during the winter session been enabled to give 26 cinema entertainments, six of these being public affairs, the remainder being to hospitals, institutions, schools, etc.; and the films shown have been almost entirely the society's own work. We are now working on a new scenario, "Unjustly Accused," which is the joint work of the president and secretary.

We should like to add that we can still find room for two or three more members. Full particulars can be obtained from the hon. secretary at the above address.

## A VITAL ORGAN

DEAR SIR,—Hearty congratulations to HOME MOVIES AND HOME TALKIES. Since I first started this society I have sought the services of HOME MOVIES AND HOME TALKIES, and I may safely say that it is practically due to it that the club is as large as it is to-day.

Never at any time has space been denied me for the reports and announcements of the club. Undoubtedly HOME MOVIES AND HOME TALKIES is the most vital organ for announcing, reporting and advertising the amateur ciné clubs, and it has proved itself a most successful and interesting journal.

Not only myself but all the members of this society who are readers thank HOME MOVIES AND HOME TALKIES for its help and wish it all the best for the future.

C. DICKINS,  
Hon. Secretary,  
Kilburn and Brondesbury  
Amateur Movie Society.



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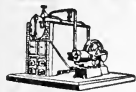


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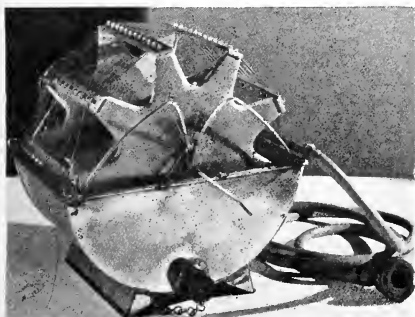
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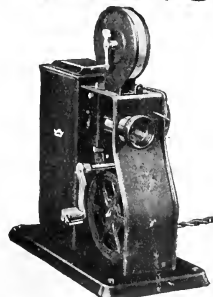


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HOME MOVIES



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## OUR MONTHLY PRIZE COMPETITION

(Continued from page 15)

work to change the filter over from the dummy to the lens when required, and forming part of the camera, is always ready at hand.—C. S. WOOLLEY, The Bungalow, Fairway, Hythe, Kent.

### White on Black Titles

Those who possess "Econasign" stencil outfits will find the following hints useful for making titles with white letters on a black background, using Direct Reversal film.

Before, a black letter on white ground could only be produced with this outfit; the film was developed as a negative and inserted in the picture to be titled. I have tried using Chinese white water paint in block form for the letters on black art paper, but the results are not very good owing to the black paper turning the white grey, and the photographic results were disappointing.

I have overcome this difficulty by using lemon yellow water paint in block form, with the stencil brush only slightly damp, on black art paper, and the titles when reversed and projected have been better than was expected. The yellow paint can also be used on a brush if necessary, and I have had excellent results using the above tip for producing titles on moving backgrounds by double exposure.

The black paper and the lemon yellow paint can be obtained from all art dealers.—D. MARKLAND, 489 St. Helens Road, Bolton.

## PUBLIC ADDRESS AND TALKIE GEAR



**£185 Brown B1 Cinema Amplifier** for mains, vertical end type, fitted meters and controls for sound film and gram, as new, with M.M. pure output 20 watts. Sale, £89. **B.T.P. Cinema, Dance Hall or Repeater Amplifier**, vertical type, 3 v. D.C. 400 model, Sale, £14. **Brown's Pub. Ad. Quilt for car**: in case containing 5-stage Amplifier, with M.M. and Mike, complete with 2 large A.A. Horn Speakers; an ideal 400 kit for sports, speeches, band repeating, etc., Sale, £30. **Large F&S Double Bell D.C. Amplifier**, in vert. steel case; a 600 set, 10 watts pure output, Sale, £15. **Small Repeater Amplifier**: Brown's (in portable midget cases) 5-stage, 4-valve, 5 watts, 55 100 v. 5-valve, 10 watts, £8 10s. **Cinema or Dance Halls Gramo. Record Reproducing**, double turntable, with electric motor, pick-up, lead, etc., in steel cabinet, 32 by 20 by 10, £20. **Brown's Talkie Soundhead**, with Amplifier, speaker, motor with geared drive to Projector and Sound, £15. **Portable direct-coupled engine and dynamo**, £20. **A.C. Chargers for 100 cells at once**, £12 10s. **Photo Cells**, **R.C.A.**, **B.T.P.**, 10s. **Sensitivity Guaranteed.**

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- Agfa f/3.5 Movex, Cassette loading. **£9.**
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- Siemens Model B, f/2.8, three speeds. **£24.**
- Pathoscope Lux Projector, resistance, case. **£12.**
- Pathoscope 200 B Projector. **£11 15s. 0d.**
- Pathoscope Home Movie Projector, double claw. **£3 15s. 0d.**
- Pathoscope f/2.9 Zeiss Motocamera. **£9 15s. 0d.**
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## APPARATUS TESTED

(Continued from page 26)

apparatus we can unhesitatingly recommend it to our readers.

The outfit was submitted to us by "Wondersigns," Ranelagh Road, S.W.1.

## The Siemens Camera, Model C

We have been asked for our opinion of the Siemens triple lens camera known as the Model C, which was exhibited in the Ciné Section of the Ideal Home Exhibition at Olympia. As the camera shown on the stand of Cinepro, Ltd., was not the model to be placed on the British market, we have come to the conclusion that it would be misleading to review it here. The model which will be available is an improvement in several respects from that shown, notably in having four speeds instead of three and a different and improved view-finding system. As soon as the actual production model is available in this country it will be reviewed in these columns.

## Modern Photographic Apparatus Exhibition

**D**URING the week of the visit of the "Photographic Convention of the United Kingdom" (June 12 to 17 inclusive) to Bath, there is being held at Fort's Restaurant, Milsom Street, Bath, a unique exhibition of special interest to all amateur photographers, and especially to those interested in cinematography.

The latest in the way of apparatus, including a special display of the famous Leica products, will be on view and all the well-known makes of 16-mm. cinematograph apparatus will be represented.

## Talkies to be Demonstrated

For the keen "fans" there will be the Bolex 16-mm. Talkies, which are being demonstrated at frequent intervals, and a profusion of "gadgets."

Among the firms participating will be Messrs. Dallmeyer, Pathoscope, Ltd., Leitz, Ltd., and Thornton Pickard; whilst in addition to the apparatus there will be a collection of photographs of widely varied subjects, appealing to all those interested in photography as a hobby.

A feature of the exhibition, which is organised by Mr. Cyril Howe, the well-known photographic dealer, of 44, Milsom Street, Bath, is that the apparatus will be actually demonstrated to those genuinely interested.

Admission is free, as are the services of the expert photographers who will be in attendance for the purpose of advising any amateurs who may require help in matters connected with their hobby.

## YOUR CINE QUERIES ANSWERED!

*Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.*

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

**B. S., Seaford,** asks questions regarding the showing of sub-standard films before audiences and charging for admission. He wants to know what actual rules might prevent his doing this.

*Answer.*—This is not a matter which can be fully dealt with in a brief answer to a query, but we would refer you to the article entitled "Home Movies in Public" on page 284 of our January issue, which covers most of the main points. You should remember that the fact that the film used is non-inflammable does not mean that you are free from all normal cinema regulations. For example, the seating must be suitable and the exits adequate in case of panic, which can easily arise from causes other than fire. Then again there is the question of the Entertainment Tax, while as to the films themselves you may come up against all kinds of difficulties if you attempt to use Liberty films, as these are only let out on the distinct understanding that no charge will be made for admission.

**J. C. S., Cambridge,** writes: "I am anxious to know whether 16-mm. talkies run at 16 or 24 frames a second, and I have heard that standard 35-mm. films are reduced in a machine that omits every third frame, but whether this is true or not I don't know." He also asks for a number of particulars of sound-on-film, dimensions, projection aperture, etc.

*Answer.*—Sixteen millimetre talkies have been standardised at 24 frames per second and reductions from 35-mm. film to the 16-mm. size include every frame. The sound track, however, is not usually reduced but is frequently re-recorded. With regard to your other questions, these are being dealt with by Mr. Bernard Brown in his article in the July issue.

**J. B. R., Forest Gate,**—"Cine-Photography for Amateurs," by Reyner, published by Chapman & Hall at 10s. 6d., will, we think, meet your requirements.

**R. B., Bury St. Edmunds,** asks: "Could you tell me about how much it would cost to adapt either a 'Home Movie' 9.5 projector or a Kodak 'Kodatoxy' projector for showing films off a 50 volt home lighting set (if it is possible to do it)?"

*Answer.*—You do not say whether the Pathé "Home Movie" projector to which you refer is motor driven or not. If it is hand-driven then the only current supply is that necessary for the lamp which runs at 12 to 14 volts and consumes half an ampere. An adjustable resistance with a maximum of 75 ohms and designed to carry

half an ampere in series with your 50 volt supply would suit in this case. Such a resistance can be obtained on order from W. J. Culkam & Co., Ltd., 2, Kidacre Street, Leeds, at a reasonable cost if you explain what it is for. So far as the "Kodatoxy" is concerned we are advised by Kodak, Ltd., that this cannot be supplied to run off a 50 volt set.

**D. P., Yeovil.**—The Pathé Kid projector is not available with a motor drive.

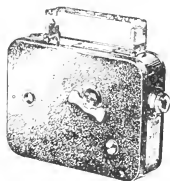
**R. C., Manchester,** sends us two samples of film, one of which he says is covered with what appears to be dust and which shows up on projection as "rain," while the other appears to have been stained in a drying solution. He asks if there is any method of clearing these films.

*Answer.*—The dirt marks on the first specimen of film would appear to be due to dust collecting on the film before or during processing, and we are afraid that nothing can be done to remove this defect. We notice that the film is of the positive variety and that the black spots seem to be photographic, that is to say they are actually printed on to the positive film, being apparently clear spots in the negative. If your films continue to come back like this we would suggest you change your processing station. With regard to the second or stained film, this is of the reversal type and the slight pinkish tinge is probably a developing stain. Incidentally the quality of the second film seems to be superior. We imagine this slight pinkish tint would not be noticeable on the screen unless it varies in intensity throughout the film. We are afraid we cannot give you any method of removing this particular stain.

**E. de G., Highgate.**—In reply to your letter, your first two questions are answered in our reply to D. P., Yeovil, above. In answer to Question 3, you can increase the light by raising the voltage of your lamp, but by doing so the life of the lamp will be considerably shortened. We do not know of any practicable way of appreciably increasing the light of the Kid projector without considerable expense. In answer to Question 4, your nearest cine society is the Finchley Amateur Ciné Society—Secretary, Miss Pat Anstey, 2, Tregaron Avenue, Crouch End, N.8, who will send you particulars.

**L. G. D., Calgary, Canada,** asks: "I am thinking of changing from 16-mm. to 8-mm., but before doing so would like to have your advice. Do you think 8-mm. has come to stay and that other companies will manufacture machines in this size?"

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*Answer.*—There is no question that the 8-mm. size is proving very popular, and as far as this country is concerned the admirable quality of the film stock supplied has done much to influence purchasers in its favour. At the present time the Kodak is the only 8-mm. camera and projector available in England, but in France the Ciné Nizo firm have announced both an 8-mm. camera and a projector which takes 8, 8½, or 16-mm. films! In the United States we understand the Victor company will be shortly marketing an 8-mm. camera, while at least one German company has a camera and projector for this size under way. If you like the apparatus we think you are quite safe in purchasing, it as we feel it has definitely come to stay.

**E. J. B., Walthamstow.** A film that is buckled from the heat of the projector lamp can sometimes be satisfactorily restored by being left loosely coiled for a day or two in a tightly closed tin containing a sheet of moistened blotting-paper. At the end of this time the film should be placed between two sheets of dry blotting paper and a hot iron passed over it. It is advisable to practice on a piece of waste film, however, in order to ascertain the correct temperature of the iron.

**H. A. B., Oakham.** writes: "I would like to know if the Kodak 8-mm. film is run through the gate of the projector in the same way as the Pathé 9.5-mm. film with a pressure plate at the back. . . . I am thinking of part-exchanging my 16-mm. outfit for a Kodak 8 and would like to know if any part of the gate of the Kodak machine

comes in contact with the picture area. Also can copies be made on 8-mm. film from 16-mm.?"

*Answer.*—The Kodak 8-mm. projector is so designed that there is no friction of metal parts on the picture area and you need not fear any trouble in this regard. We understand that at an early date it will be possible to produce copies on 8-mm. from the 16-mm. size.

**A. H. H., Keighley,** writes: "I am wanting advice on making a title and should be much obliged for your help on the matter. I want the word **SPRING** in the foreground and in the background I thought of a field with young lambs playing."

*Answer.*—You do not say what apparatus you have and whether you have the necessary field and lambs! There are, however, several methods of making animated titles of this kind. Perhaps the simplest is to cut letters out of paper to form the word **SPRING** and paste them on glass or, alternatively, to paint the letters on the glass and then film the animated scene through the glass. If the camera is sharply focussed on the letters then the animated background will be slightly "fuzzy," which rather suits titles of this kind. A second way is to film the background at about two stops smaller than would be right to give correct exposure, so as to obtain a dark background, and then to re-wind the film in the darkroom and expose again on white letters with dead black background. When the film is processed the white letters will then appear on the darkish background of the original scene.

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**MODEL B CINE KODAK.** f/5.5 Kodak lens, camera takes 50 ft. or 100 ft. 16-mm. film. Cost, including leather case, £20 5s. . . . For £10 10s. 0d.  
**ZEISS IKON KINAMO.** Zeiss f/2.7 Tessar lens, the smallest 16-mm. camera on the market. List price, £24 . . . . For £12 0s. 0d.  
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**ELL & HOWELL FILMO.** Cooke f/3.5 lens, leather case . . . . £27 10s. 0d.  
**MODEL A CINE KODAK.** Kodak f/3.5 lens, case and lens £12 18s. . . . £12 10s. 0d.  
**VICTOR.** Dallmeyer f/3.5 anastigmat lens, leather case . . . . £27 10s. 0d.  
**BOLEX.** Hermagis f/3.5 anastigmat lens, camera takes 50 ft. 16-mm. film . . . . £25 17s. 6d.  
**PATHESCOPE 9.5-mm. CAMERA.** with motor attachment . . . . £3 18s. 6d.  
**PATHESCOPE 9.5-mm. MOTOCAMERA.** Zeiss f/2.7 Tessar lens . . . . £12 10s. 0d.  
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"HOME MOVIES," June, 1933

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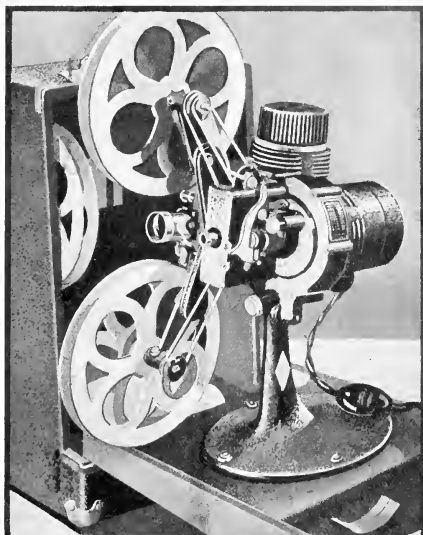
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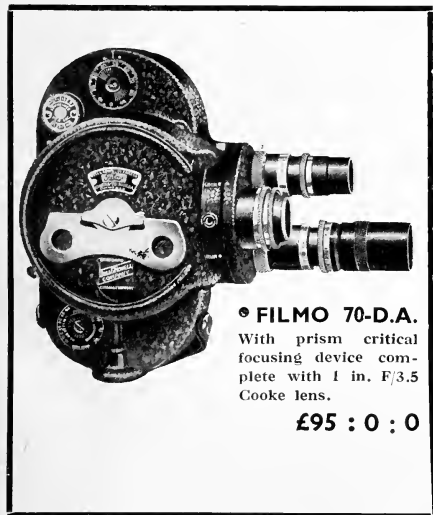
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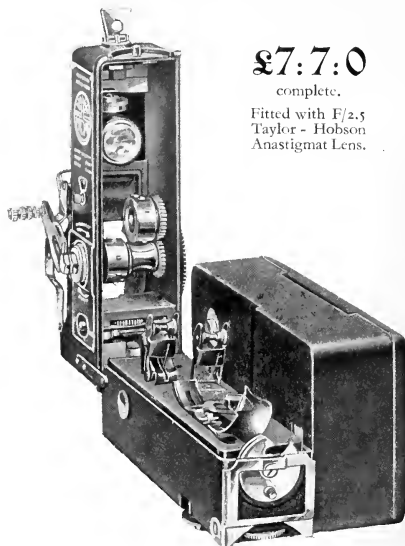
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# HOME MOVIES AND HOME TALKIES

OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 2** Edited by Percy W. HARRIS, F.A.C.I.**July, 1933**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	49
FROM HERE AND THERE ... ..	50
YOUR CAMERA'S SIGNATURE ... ..	51
A BEGINNER LET LOOSE ... ..	52
OUR JUNE COMPETITION ... ..	54
BUILDING YOUR TITLE MAKER ... ..	55
IT'S A FARCE! ... ..	56
"CRUISE VIEWS" ... ..	57
WRITING SCREEN STORIES ... ..	58
COST IS NOT THE CRITERION ... ..	61

THE CINE HANDYMAN ... ..	63
THE A.B.C. OF HOME TALKIES ... ..	64
THE MERRY REEL ... ..	66
I.A.C. NEWS ... ..	68
NEW CINE APPARATUS ... ..	72
THE "OLYMPIA" COMPETITIONS ... ..	74
HOME MOVIE OPPORTUNITIES FOR JULY	76
NEWS OF THE CINE SOCIETIES ... ..	77
YOUR CINE QUERIES ANSWERED ... ..	83

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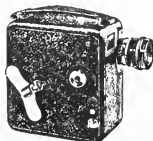
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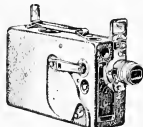
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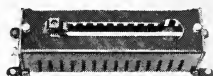
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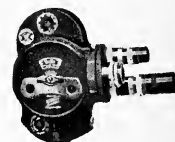
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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

**A**S it is one of the aims of this journal to help readers to achieve complete success with every reel of film exposed, we have been making some inquiries among the leading ciné film processing houses as to what faults, if any, are revealed in the films now sent in for development. The replies have been interesting, and we may be dealing with them at greater length in a future issue, but here are some of the facts which immediately stand out.

## Wrong Exposures

Faulty exposure appears in a very large number of cases, not so much in the way of general over- or under-exposure (although a heavy batch of gross over-exposure occurred during recent fine spells) but in extreme variations throughout the reel such as occur when the user in taking a number of different scenes in different lighting uses the same stop throughout. It would appear from information furnished to us by one of the leading companies that a number of ciné users seem to keep the lens aperture set at one particular stop for all their work, irrespective of the time of day or the type of subject. The result is that many reels when projected on the screen are either flat and lifeless through over-exposure or so dark that detail cannot be distinguished.

## Correcting Faults

There is little excuse in these days for gross errors in exposure. The processing houses can, and do, perform wonders in correcting over- and under-exposure, and the latitude of the film permits quite wide variations without these variations showing on the screen, but this must not lead us to ignore sound photographic principles. Some

kind of a guide to exposure should be in the hands of every user—beginner and expert alike—and even the simplest ciné calculator selling at a shilling will prevent such errors as those to which we have referred.

## Saving Cost

Around the pound to thirty shilling mark a number of excellent exposure meters are available and provided one gets used to them (most of them need a little practice) they will give consistently good results. The most perfect meters of all are of course those utilising photo-electric principles, but even the cheapest of these is an expensive instrument, quite beyond the means of most of us. At the same time the perfection of these photo-electric meters, which completely remove the personal element from the estimation of exposure, should not blind us to the merits of the cheaper types, most of which will easily save their cost in a season.

## The Human Element

While on the subject of exposure meters of the extinction type it may be well to point out that, improperly used, any of these will give misleading results. Most of them rely more than some makers care to admit, on the human element, and for this very reason a little practice and experiment is necessary with most of them in order to obtain the best results. How much the human element enters into the estimation of exposure is easy to prove when any group of amateur cinematographers gathers together. Take one of these meters, choose a subject, hand the meter to each member in turn, and ask him or her to write down on a

piece of paper the reading obtained. Do not let any observer reveal his reading till all have been taken. Then compare results.

## Different Readings

Those members who are accustomed to the particular meter will probably all obtain readings sufficiently close to come well within the latitude of the film and give equally good results on the screen. Users of other types of meter of equally good quality may, however, be considerably out, and for this reason may be likely to condemn the particular meter used, whereas both their own, and the type used in the test, will give equally good results in practised hands. We have checked this recently on a number of occasions.

May we suggest to the societies that when convenient they hold an "exposure meter afternoon" or outing. The idea is that all members should bring their cameras and as many meters as possible, and for every scene shot readings should be taken and compared. If the society is fortunate enough to include a member who owns one of the photo-electric types of meter comparisons with this should be carefully made and noted.

## A Meter Hint

A final tip. Practically all meters will give inaccurate readings if a considerable portion of bright sky is included in the field of view. When taking a reading, particularly of a scene against a southern or western sky, aim the meter low so that only a small proportion of the light comes from the sky, and by far the greatest portion from the subject to be photographed.

THE EDITOR.

### Flattening Film

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,—In reply to a correspondent's question in your June issue, you give a way of straightening buckled film. I have found the following method more satisfactory, however, as it can be completed in a few minutes, and does not involve the risks of using an iron :—

Heat a kettle of water until steam issues fairly freely from the spout. Hold the buckled film (emulsion side upward, *i.e.*, away from the steam) at each end, and move it in and out of the jet, gently stretching until the wrinkles have disappeared. Place between the leaves of a book and press for a minute. The film will then be ready for projection.

I have used this method perfectly satisfactorily with film that has been mangled in the take-up chamber owing to faulty threading, and which I imagined to be beyond repair.—Yours faithfully, FRANK H. PIGGE.

28 Russell Road,

Leyton, E.10.

### Over-Printed Titles

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,—Even if "great minds think alike" and "there is nothing new under the sun," I think that Mr. John Mantle is rightly stretching the claim to originality for over-printed (or double-exposed) sub-titles. This device was used by J. H. Ahern in that most excellent film "The Gaity of Nations," which must be about seven years old. Moreover, the use to which the titles were put in that film is the only use in which I regard the over-printed title as a merit, *i.e.*, by the use of one word.

The placing of written English titles at the foot of Continental talkie pictures is distracting; for one tries to read the title without losing sight of the action of the players.

While the idea is not new and, I think, has limited usefulness, I must nevertheless congratulate Beckenham on their efforts in search for novelty of treatment.—Yours faithfully,

HARRY WALDEN.

Heatherbell, Cope Avenue,  
West Wickham, Kent.

### Models

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,

In his article in the June HOME MOVIES AND HOME TALKIES, Mr. W. J. Bassett-Lowke says :—

"One has only to think of 'The Wrecker' and other famous American railway films, in which a model train has produced such a real illusion to the masses of picture-goers, who have enjoyed the film."

May I point out that "The Wrecker" was not an American film, but British, being produced by the Gainsborough Co. Also, that no models were used for the train crash scenes.

## FROM HERE AND THERE

A full-sized Southern railway locomotive and four coaches were deliberately derailed at 50 m.p.h. on a stretch of S.R. line near Basingstoke.

I might add that a breakdown gang was kept on hand and cleared up the debris in time for the usual service to run on the same line next day.

Yours sincerely,

WILLIAM F. TEMPLE.

14 Prince John Road,  
Eltham, S.E.9.

EDITOR'S NOTE :—While our correspondent is correct as regards the crash, we believe models were used in some other parts of the film. "Rome Express," of course, made good use of models.

### Title Type

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,—In one of Mr. Brunel's recent articles he showed us some examples of sub-titles printed in the orthodox manner with correct type. No manufacturer has yet put any titling outfit of this nature on the market and should anyone choose to do so I am sure that he would reap a very just reward.—Yours sincerely,

NORMAN JENKINS, F.A.C.I.

77 North St.,  
Clapham, S.W.4

### MORE MESSAGES

Norwich Amateur Cine Society

A Birthday Message to HOME MOVIES AND HOME TALKIES

DEAR SIR,—The members of this society and myself heartily congratulate HOME MOVIES AND HOME TALKIES on attaining its first birthday, and we take this opportunity of expressing our appreciation of your journal, which has done so much to foster the amateur ciné movement.

Both as a "lone worker" and later as secretary of this society, I feel it is indispensable to the successful pursuit of this fascinating hobby, and I speak from experience in saying what a help HOME MOVIES AND HOME TALKIES has been to me in forming this society, through the medium of the periodical reports which have brought new members along.

The Service Department especially has from time to time rendered helpful detailed advice when appealed to for guidance in some difficult problem, apart from the many "tricks" and "gadgets" we have learned and made, as described in the monthly competitions.

HOME MOVIES AND HOME TALKIES has definitely come to stay, and our wish is many years of success and prosperity.

H. P. DUN.

Secretary.

Finchley Amateur Cine Society

DEAR MR. HARRIS,—I am indeed pleased to have the opportunity of

expressing my appreciation of your publication, now entering its second year. In common with a large number of members of the Finchley Amateur Ciné Society, I have been a regular reader of HOME MOVIES AND HOME TALKIES since its inception, and I feel sure I shall be expressing the general feeling of our members in wishing you all success for the future, at the same time thanking you for many interesting and useful articles that have appeared in the past year.

HOME MOVIES AND HOME TALKIES, while catering for the requirements of the individual worker, is also paying particular attention to the Society movement, a movement which has been lacking in co-operation in the past. I personally look forward to the time in the not very distant future when we shall have societies all over the country working in close co-operation with each other. When this ideal of mine is realised I feel sure you will be able to feel that you have contributed in no small measure to its attainment.

Once again best wishes for the coming year and the many years to come.—Yours faithfully,

J. C. LOWE,

Chairman.

Metropolitan-Vickers Amateur Cine Society

DEAR SIR,—We as a society look forward to, and are keenly interested in, each issue of HOME MOVIES AND HOME TALKIES, which we feel has filled a considerable gap in the amateur ciné movement.—Yours faithfully,

R. CLOUGH,

Hon. Secretary.

Mayross Motion Picture Productions

DEAR SIR,—May I offer my personal congratulations and best wishes for your future success?—Yours faithfully,

M. C. AYERS,

Publicity Manager.

Newcastle Amateur Cinematographers' Association

DEAR MR. HARRIS,—Our chairman, Mr. Arthur Logan, A.R.P.S., sends the following message on behalf of this association :—

"When HOME MOVIES AND HOME TALKIES appeared a year ago, it was realised that it filled a very definite void which had existed for some time. The success which has crowned the completion of the first year's efforts indicates that the publishers have risen to the occasion and have produced a magazine of interest and value to all sections of the movement. Congratulations and best wishes for better and brighter HOME MOVIES AND HOME TALKIES."—Yours sincerely,

H. WOOD,

Hon. Secretary.

# YOUR CAMERA'S SIGNATURE

## HOW TO IDENTIFY IT IN THE FILM

By "Cinesmith"

I WONDER how many home movie enthusiasts—beginners and experienced workers alike, have ever noticed those cabalistic little signs that can be seen on one or other margin of the films that come back either as reversed positives or as negatives from the processing stations? Or, having noticed them, how many people have troubled to find out what they really mean?

### Those Little Marks

I must confess to having been a camera user for years before I thought anything at all about that row of little marks that was invariably to be found down one side of my films, between the perforations. At first, when they caught my eye, I assumed them to be a sort of trade mark of the particular kind of film I was using. I thought that one make of film would have one kind of mark and another make a different mark. In this, however, I perceived I must be mistaken, for in examining two different brands of film, I was surprised to discover that they both bore exactly the same little sign—in this case a tiny triangle—along the film's edge. My curiosity whetted, I determined to get to the bottom of the mystery, and the information I collected is interesting enough, I think, to be passed on to other uninitiated users of 16-mm. cameras.

### A Code Sign

The little signs which appear with what at first appears to be a most inexplicable irregularity of tone or shape, though in absolute uniformity of position, frame for frame, are the result of a very cunning plan on the part of the camera manufacturers. Each model of each make of camera is made to imprint its own especial code sign on the margin of every film that is put into it; and here is how it is done. The camera has a little hole made, just at the side of the gate mask, quite close to one side of it. The area covered by the lens is, naturally, circular in shape, the circle being large enough to include the gate or frame area completely within it. The little hole is placed so as to be covered by one of the overlapping bits of the field at the side. When the film runs through the camera this hole, round, triangular or otherwise, allows some of this spare light to fall on the otherwise masked film margin, so that it makes a tiny bit of picture, round, triangular or otherwise in shape, that is actually a continuation of the picture in the frame. This is what causes the variation in the apparent

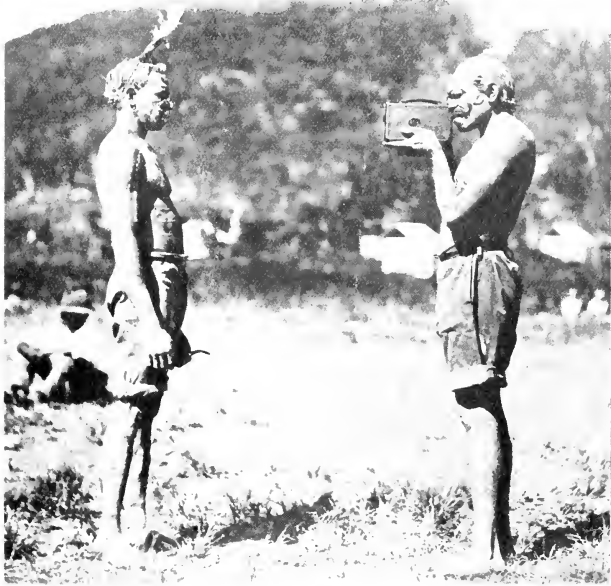
shape of the markings, as, if the picture being filmed is a light one, the little part on the margin will be light too, and vice versa. Often it happens that the skyline of the picture just cuts through the little mark, which then appears half light and half dark, the dark bit merging more or less imperceptibly with the normal dark border of the film, part of its outline thus being lost.

Every model of camera has this

holds it up to the light to look at it, he is not really admiring your handiwork. He is looking to see what camera you used—and you can't deceive him. The little code signs tell him what make and which model you used.

In the case of positive prints being made from a camera reel, the signs do not appear, but they are on the negative, which is the important place for them to be, as the system provides

### A CANNIBAL CAMERAMAN



[Keystone Photos.]

A cannibal until twenty-five years ago this cinematographer, an aboriginal resident of the Palm Islands, now prefers to keep his victims alive!

little hole made of a different shape, or differently arranged holes of the same shape. Each new model that comes on the market has a new design or arrangement of holes. And the result of all this is that the camera puts its name on to every frame of every film that goes through it, so that there shall be no question as to what camera was used for making any one film. It's all written there, literally in black and white, as the result of this little device. You will know now, when you submit a bit of particularly pleasing exposure to your dealer, and he

a kind of protection against fraudulent claims. If an outstanding film is said to have been made on a So-and-so camera, it is very easy to verify the statement—so much so that no one is likely to try and get away with a falsehood. And it cuts the other way too. If a bad camera should happen to get so far as to be sold in any quantity, it would soon have to be withdrawn, for the presumably faulty films it would turn out would be signed, and it would therefore be condemned, by its own mark.

(Continued on page 56)

# A BEGINNER TURNED LOOSE!

By **SIDNEY OLLER**

How does a raw beginner "react" to a cine camera? In order to find out "Home Movies" placed a cine camera and a hundred feet of film in the hands of a reader who had not previously used cine apparatus and asked him to describe his experiences. Here is the answer. The illustrations are all unretouched enlargements from his first film

**I**N common with no small proportion of the uninitiated, I fought shy for a long time of the home ciné owing to two completely erroneous ideas about it. The first of these was that the taking of amateur motion pictures must be a difficult business and that real success could not be expected until one had acquired considerable knowledge of both the theory and the technique. The second was that the making of films was a distinctly expensive affair. How wrong these ideas were old hands will know well enough. But it is not for them that I am writing. As a complete beginner in the art, I write for my fellow beginners. If beliefs such as those that I once held are causing any of my readers to hesitate about taking up home ciné work, I hope sincerely that this record of my first experiences with a motion picture camera may suffice to convince him that his fears are groundless.

No one could have been more of a beginner than I. Until I was turned loose with a small black box and two fifty-foot reels of virgin film I had never so much as held a ciné camera in my hands. Like many people, I had done a certain amount of the most amateur kind of snapshot photography with various cameras of the ordinary still-picture type; but never so much as a foot of movie film had I made, or for that matter even seen made at close quarters.

My initiation into the art of the home ciné came about in this way. On the eve of my departure for a fishing holiday in the West Country I remarked to a friend that as my

snapshot camera had become a casualty a new one must be purchased.

"Don't bother about ordinary cameras any more," he exclaimed. "Buy a ciné camera and get ten

"I'll show you in less than half an hour," was the reply. "If you care to come along now I'll help you to choose a ciné camera. Then we will run over the working and if you don't



My host playing with Joe



A street shot in Exeter. Nobody seemed to notice my camera



My hostess with the poultry which are the pride of her heart

times the pleasure out of your pictures."

"But I've not the faintest notion how the things work and there's no time to learn now, for I'm off first thing to-morrow morning."

produce a respectable film at your very first shot I'm ready to eat my words—and the film too if you like!"

The upshot of all this was that a little later I found myself the proud, if still rather doubting, possessor of a ciné camera. My friend, in recommending it, laid special emphasis upon the fact that it was virtually fool-proof. Though I was a little hurt at the time by this want of tact I had reason later to bless the foolproofness of the modern amateur movie camera. It enabled even me to make a film which earned from the Editor of HOME MOVIES AND HOME TALKIES the comment: "Exposures wonderfully good, and on the whole extraordinarily successful for a first shot."

It was a thrilling business seeing one's first film run through with projector and screen. I expected the worst—blurred pictures, either faint and ghostlike or alternatively with all detail lost by over-exposure; pictures right out of focus; pictures in which the heads or feet of the people filmed were cut off by the edge of the frame.

The best, I felt, that I could possibly hope for was that a shot here and there would not be too unspeakably bad.

The projector was switched on and I watched spellbound the most wonderful record of a holiday that I had ever made. Naturally there were mistakes; if beginners could produce completely perfect films there would be no art in home cine-photography and it would lose half its interest. Here and there the exposure was not quite correct, though never were these errors serious enough to ruin the shots. The figures were neither decapitated nor deprived of feet and there was no muzziness due to faulty focusing. I had, I found, two bad habits which must be corrected. The first of these was swaying the camera a little from side to side at the beginning of a shot; the second, a tendency to move it too fast when taking a panoramic view.

My holiday film began with shots of my host playing with Joe, his delightful spaniel. Then came my hostess with the poultry that are the

★  
" Mine  
was a  
fishing  
holiday "

★



fodder. But what, I wondered, could such a creature be doing in the orchard? In point of fact the "stag" was strutting amongst a bevy of admiring hens, for I had forgotten that in Devonshire the word means

in Devon. And not motionless, lifeless pictures, but animated scenes showing the characteristic movements of local characters whom I had known for years. With a still camera you may get, if you are very lucky, characteristic poses, but you cannot possibly obtain with it pictures that are true to life.

There were several panoramic scenes, including an extraordinarily successful one taken as an experiment through the windscreen of a car travelling at forty miles an hour. But mine was a fishing holiday, and the greatest thrill in my film is the complete record of the catching of a twenty-pound salmon.

I was in luck's way, for it is by no means easy to get a salmon to sit for his picture even with a movie camera. Some shots of a friend spinning the minnow (the water was too thick at the time for the fly) had been taken, and I had gone a hundred yards or so towards my own "beat" when a shout was heard. Looking back I saw his rod bending, and as I raced along the bank the salmon leapt clean out of the water. One shot, of which I am very proud, actually shows the hooked fish swirling just beneath the water—a picture which could not possibly have been made with a still camera. Its shape can be seen whilst the back fin and the tail break the surface in a mighty plunge. The only incident that I could not film was the actual "tailing" of the fish, for I had to go down and do this myself.

Is the cine-camera hard to operate? Emphatically it is not. To become really expert, to produce pictures which are works of art, requires, naturally, time and experience; but I have no hesitation in saying that an up-to-date cine-camera is easier to use than the ordinary single picture snapshotter. There is no careful focusing to be done; in some types the focus is fixed, in others you may have to set it either for close-ups or for infinity, but that is all. Then the matter of exposure. The cine-camera's shutter works always at one

(Continued on page 82)

★  
" The hooked  
fish swirling  
just beneath  
the water "

★



pride of her heart. Those shots, by the way, followed an amusing incident.

"Come into the orchard," said my host, "and take the big stag."

I followed eagerly, for a warrantable deer with brow, bay, trey and three atop would make wonderful film

nothing more majestic than the barn-door cock!

Street scenes were taken in Exeter, these including the filming of several friends who did not know that the movie-man was at work. Then came pictures of some of the prettiest villages

★  
The final shot—  
a 20-lb. salmon  
as a film star!

★



# OUR MONTHLY PRIZE COMPETITION JUNE WINNERS

WITH the excellent films now available and the perfection of modern cameras, it is not surprising that amateur cinematographers are taking an increasing interest in the introduction of "professional effects" into their films. Fading in and out is one of the most interesting and effective of these, and many of the queries we receive each month arise from the desire to introduce just such an effect into a film.

For this reason we welcome Mr. H. P. Dun's entry this month, distinguished as it is by the treble advantages of effectiveness, simplicity and economy. Mr. E. Greenwood's simple method of ascertaining the correct setting of the resistance with a Pathé Home Movie projector when no ammeter is available will afford much relief to thousands of users of these instruments who are not quite sure on the one hand whether the light is bright enough for safety, and, on the other, whether they are shortening the life of the lamp by over-running it. Finally, Mr. McNeile's data on the use of "over-run" lamps will be welcomed by lone workers as well as by cine societies who want plenty of light but cannot afford the relatively high cost of the professional and semi-professional lamps.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

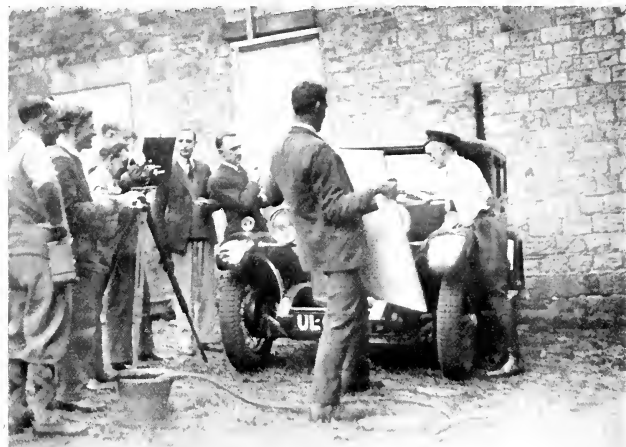
Entries for the August competition should reach us not later than August 12. The Editor's decision will be final.

## Simple Fades

Making "fades" in and out has always more or less puzzled the amateur, especially if his camera is a motor-driven 9.5-mm. model. I have found an excellent substitute is the aerograph for making fades. I know everyone does not possess an air brush, but a local ticket writer

will gladly do this in his spare time if you take your film along to him ready marked with the positions of the fades. This, of course, is done with process black which can be purchased for one shilling a bottle at an artists' colourman. In this way fades never need worry the cameraman when shooting, and they can be inserted just where and when you please by aerograph

## SHEFFIELD AMATEURS AT WORK



Filming "Resurrection" at Whiteley Wood Hall, Sheffield. Mr. Hobson at the camera. Mr. Gillott (director) to left of Mr. Hobson. Note use of reflector

spraying the black over the finished film. A slight charge will also be made by the ticket writer for his time and use of the air brush, but this is much cheaper than having the fades done in processing.—H. P. DUN, 291, Sprowston Road, Norwich.

## Judging Resistance

My contribution to this month's competition is simple and yet extremely useful. It is a simple method of getting the right resistance to use to avoid burning out lamps when an ammeter is not available. For instance, with a Home Movie projector, using the "C" lamp, which needs  $\frac{1}{2}$ -amp. current for correct voltage, simply insert a  $\frac{1}{2}$ -amp. fuse between lamp-holder and lead to same, then decrease resistance till fuse blows, slightly increase resistance for safety, and there is correct setting.

Of course it would be possible then to put a fuse in permanently for protection of lamp, but there would always be danger of fuse blowing in

performance as fuse would not have same latitude as lamp.—E. GREENWOOD, 57, Claremont Road, Stockport.

## Cheap and Efficient Lighting for Indoor Cine Work

It has been found possible to use standard electric lamps on a voltage very much higher than that for which they are rated. The candle power given by a lamp used in this manner increases out of all proportion to the voltage applied. The writer estimates that he is getting about 750 c.p. from a standard 150-volt, 100-watt lamp used direct on 230-volt mains.

The life of a lamp used under these conditions has been found to vary very considerably—from a few seconds to about one and a half hours, the

average being about one hour. It is only very occasionally that a lamp burns out immediately.

In order to increase the life of the lamps, and prevent the sudden shock of switching on, it has been found very beneficial to insert a variable resistance (which should be capable of being entirely cut out) in series with the lamps. The current is switched on and the lamps brought up to maximum illumination by means of the resistance.

The writer is using a variable resistance from an Ensign Silent Sixteen projector. A slight modification of this was necessary since there was a fixed resistance in series with the variable one and this had to be "short-circuited."

This resistance is being used to control four lamps. These take about 1 amp. each on 230 v. The resistance will easily withstand this overload since it only takes about one second to turn from minimum to maximum.

(Continued on page 83)

# BUILDING YOUR TITLE-MAKER

## A Home-made Device Suitable for All Makes of Cine Camera

By RONALD W. NORTH

ALL one's films look better finished and have more appeal when titles, properly made and inserted in their correct position, are used. If the instructions following are used for guidance and adapted to the camera to be used little trouble will be experienced in constructing the title maker in a few hours.

A fixed title maker is the surest to use, but the camera or card holder can be made to slide in relation one to the other.

The first stage is to cut out the base board to the dimensions given in Fig. 1 in strong deal or oak.

The title cardholder, Fig. 2, is made of thin plywood, card or metal of a size to suit the camera; full-size titles are given each month in HOME MOVIES. The cardholder is fixed to a plywood frame, Fig. 3, as a mask, and the whole screwed to a stiff brass hinge for attachment to the base. Two pieces of clock spring are fixed behind the frame to press the title card to the mask.

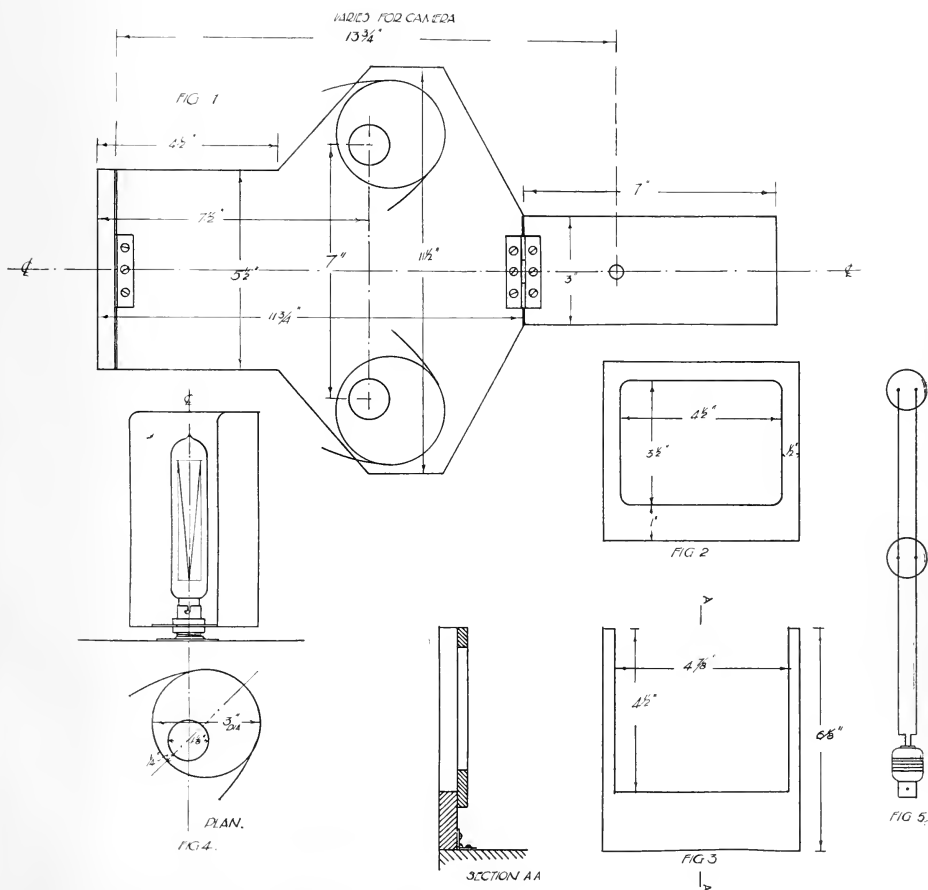
As the title maker probably will be used at night, the lamp holders will be described; obtain from an electrician two batten lampholders which are screwed to the base after making

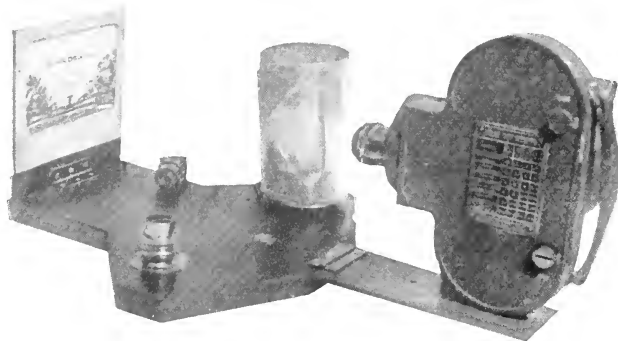
holes and grooves for the wires, in the positions shown in Fig. 1. Large tins are cut as Fig. 4, and the sides spread to a parabolic form. Wire with flex as Fig. 5.

The camera holder is made either by extending the wood base or hinging a piece of  $\frac{1}{2}$ -inch flat iron in the same manner as the title frame is held, the camera being fixed by a  $\frac{1}{4}$ -inch Whitworth screw inserted from the underside of the plate.

For use with a fixed focus camera a close-up, or spectacle lens, is necessary. These are referred to by diopters, so divide 40 by number of diopters to obtain focal length, i.e.,  $40 \div 4 = 10$  inch focus.

To use the device, the title is written on a white card with Indian ink if negative film is being used, or on a black card with white ink for reversal film. As a guide to exposure use two 60 watt lamps for 2.6 half speed of





Mr. North's title outfit in finished form

camera or two 100 watt lamps for 2.6 or 3.5 normal speed.

For filming insects, etc., use two sheets of glass separated by a thick card frame in place of the title card. The photograph gives a general idea of the construction.

## "IT'S A FARCE!"

By WALTER PLINGE

**A**MONG my movie-making friends there is one cheery group whose main interest in life seems to be the writing, producing, acting and filming of farces.

It is a fine ambition. Every sane and healthy person loves a laugh, and to give him one is to add something of real value to his life—which is the reason why the purveyors of good farce are mostly paying Super Tax, and plenty of it. Unfortunately, there are very few of them, for the writing and acting of farce is a delicate and difficult matter, not—in spite of all appearances to the contrary—to be undertaken lightheartedly.

### So Lighthearted!

For this reason I am always attacked by a fit of clammy fear when invited by the above-mentioned group to witness the result of their latest effort in this direction. They are so incorrigibly lighthearted and will insist on making it so *very* plain that they know the whole thing to be a glorious joke. They invite you, as it were, to laugh *with* them.

Now this is not the stuff of which good farces are made. There is a very small "margin of error," to quote our old friend the Musketry Instructor, in farce. It either "goes" or it falls flat, and compared with a flat farce a pancake is an Alp. First and always a farce must be carried along on a strong undercurrent of seriousness which must be treated seriously; tragedy should always be lurking just round the corner, and the situations

should be such that discovery or failure, or whatever it may be, would in real life be disastrous in one way or another. In short, sincerity is the basis of every good farce.

And the acting must, of course, be equally sincere. The "silly ass," for example, must be a silly ass *all through* and not merely Mr. So-and-So playing at being a silly ass. He must be completely and blissfully ignorant of, say, the trouble into which he is walking and, above all, deadly serious, or the farcical element will misfire.

### Slapstick is Not Farce

My friends are still in the banana-skin stage. That is to say they believe that a picture of somebody—anybody—hitting the pavement with a wallop through stepping on a banana skin is a picture which contains the very essence of farce. In fact, they "feature" the banana skin. But this is not farce; it is merely an incident which, for some reason or other, most of us love to witness because we find it amusing. Slapstick is not farce, for farce is not a matter of custard pies and that sort of thing, but of swift descents from excitement to absurdity, from the tragic to the ridiculous, from pathos to laughter—or vice versa—and to "feature" the banana skin is slapstick.

But imagine a self-satisfied, overdressed, overbearing individual making his pompous way along Regent Street suddenly laid low by a banana skin and there you have at least the spirit of farce. You have it, not because of the fall of a mere pedestrian but because of the sudden and totally unexpected fall of *Pomposity* as personified in this character. The banana skin is merely a symbol of Fate—the pin that pricks the balloon—and is of quite secondary importance.

### Watch Chaplin

My friends seem to be totally incapable of getting this point of view. They must have seen Chaplin dozens of times, probably hundreds, and yet they persist in regarding the banana skin as the important feature. They

appear to think that it is enough to play the fool in order to make a farce successful; they laugh their way through the show and they thoroughly enjoy themselves; they also spend large sums of money on film and apparatus, but—they have never yet produced a farce and, as far as I can see, they never will.

How often have you seen Chaplin laugh? Or Ralph Lynn? Or Buster Keaton? They make you laugh by remaining serious, and they choose stories which are fundamentally serious or, at any rate, have a serious undercurrent, in which they are usually the victims of circumstance. These masters of farce never drop their masks or their sincerity for a moment. They know!

### Among Our Readers?

One of the secrets of farce production is to be found in the answer to the question: Why is it so easy to burlesque a tragedy? And the answer is, to use an old phrase: Because laughter is akin to tears. Think it over.

It is a curious fact that in this country we do not seem to be able to write farce for the screen; those produced by Tom Walls were not written for the screen, they are stage plays photographed. And yet there must be men and women who could put Britain on the map in this respect.

Perhaps HOME MOVIES will bring them to light!

## YOUR CAMERA'S SIGNATURE

(Continued from page 51)

### Safeguarding a Reputation

Altogether the amateur cinégrapher may congratulate himself that his interests are being so well looked after by the manufacturers who make his hobby possible, for this little point I have tried to describe to you is just another example of the care taken by camera makers to ensure that their products shall be as perfect as they know how to make them.

In the case of Kodak cameras, the code markings are on the left side of the film, while with some of the others, such as Ensign, and Bell and Howell, they are on the right. Here is a list of the markings adopted for some well-known makes of cameras:

**BELL & HOWELL.** Triangle with base horizontal and apex vertical.

**ENSIGN.** Triangle with base vertical, apex pointing away from picture.

**VICTOR.** Triangle with base vertical, apex pointing into picture.

**SIEMENS.** Picture extends right into margin on left side of film.

**CINE KODAK K.** Circle and square.

**CINE KODAK B. f/1.9.** Lozenge.

**CINE KODAK B. f/3.5.** Circle.

**CINE KODAK B.B. f/3.5.** Two circles joined.

**CINE KODAK B.B. f/1.9.** Lozenge and circle.





A full-size title picture for those who use the larger frames

# SCREEN STORY WRITING

By **BOYD CABLE**

**EDITOR'S NOTE.**—Mr. Boyd Cable is probably best known as the author of various books and magazine stories published in practically every journal of standing in the United Kingdom. He first began to take an interest in film work some ten years ago and had a first story, "The Rolling Road," produced by Gainsborough Pictures in 1926. Feature pictures from other stories of his include "Victory" and "Balalaeva." Mr. Boyd Cable was Literary Editor and part author of the script, "The Somme," and in the intervals of story-writing has been engaged in such other sides as editing, titling and dialogue writing. At the moment he is engaged on the scenario of a "period" picture, "Dick Turpin," and another story or two probably going into production this summer. He takes a keen interest in the work of amateurs and has a great belief in the value of amateur contributions to screen art.

**I**N offering any hints I can to the would-be screen author, I shall deal mainly with the class of story described as drama or comedy or the story in which the main purpose of the picture is to tell a story—rather than to use any thin thread of story upon which to string beautiful camerawork or clever effects.

The latter class of picture can be, and to some of us is, greatly attractive, and very often the amateur movie-makers could build a beautiful and satisfying picture on the slenderest of stories. The German picture, "The Blue Light," is a case in point. But such films are the outcome of individual thought, and it would be difficult to lay down any kind of formula for their making.

Dealing with the other class of picture in which the first purpose is

★  
An Elstree expert moulder at work reproducing an old Georgian vase. Notice the two pieces of the mould in the foreground

★  
to tell a story, it is much more possible to give a number of hints which may be helpful to the screen author and little less so to the other movie-makers who select the story for their filming. I have seen a good many amateur films in which it was only too plain that insufficient thought had been given to story value and construction whether by the author

or by those who picked the story. (I might add that it is not unusual to find professional producers err just as badly.)

The first thing for the screen author to remember is that the film is to be the vehicle for the tale, just as print is the book author's or word-of-mouth the smoke-room yarn-spinner's. You must write in terms of pictures and with your mind constantly on the scenes, characters and action which on the screen will carry your story.

I have had many screen stories submitted to me for an opinion, and I have found the most common weakness in the writing has been the lack of the author's care to *visualise* before writing and an indifference to the fact that a brief sentence carries a meaning to the mind of a reader but on the screen would require a number of shots and length of footage out of all proportion to its importance in the story.

It is the author who unconsciously or instinctively writes what he mentally pictures who is best cut out to be a screen author, but those who have not that knack of visualising as they write can do a great deal to cultivate it.

## Fitting the Play

If a part of your play takes place in a room, look round the room you sit in and either make your characters use the windows, doors and furniture in your room, or imagine these items in different positions to make them fit your play. In your play you may want a man to enter a room and as he opens the door to catch a glimpse in a



Photo: Sasha



A model being arranged for the B. I. P. film "Mr. Bill the Conqueror." Amateurs do not avail themselves as much as they might do of models, which are often as effective as the "real thing," and cut costs tremendously

mirror of another person darting out of sight through a window which is not visible (except in the mirror) to anyone opening the entry door. You will write that incident much more easily, more convincingly, and more helpfully to your scenarist, if you imagine where in the room you sit the door, window and mirror must be placed.

This mention of scenarist, by the way, reminds me to say I am writing here of "story" and not of the scenario or shooting script into which it has to be turned, although some of what I say here may possibly be of some use also to the scenarist. In fact the mental visualising of the scenes before writing them down in the script is likely to be just as good for the scenarist as the author.

If the incident you want to write into your story has an exterior setting, a street, or a footpath through a wood or a bridge over a stream, try again to picture the scene in your mind before you bring your characters in on it. This may be less easy than imagining the position of other doors and windows in the room where you sit, but you must try to do it and may do so the more easily if you recall to your mind an actual scene you know and which will serve the purpose, especially if you mentally uproot and clear away a wood in the actual scene which would not fit into the story scene, or can plant a house or a haystack just where you want it.

### The Use of Maps

If you have any liking or aptitude for maps, you will find it a considerable help in your visualising of a story to draw rough maps or plans, whether of an exterior or an interior,



Another interesting B. I. P. production model used in "Letting in the Sunshine"

placing on the exterior map such features as come into the story or incident of it, and on the interior plan of, say, a room, all the doors windows, fireplace and furniture. And where your characters are moved about from room to room in the house, make a rough sketch of the position of all the rooms and passages between them.

The screen author will learn a great deal from regular attendance at cinemas, preferably selecting those showing films which have a clear story to tell. But you will perhaps learn even more from the reading of good

books, and in particular good book of magazine short stories.

I specially recommend the reading and study of good short stories because their form of construction is ideal for the screen story. But it is not enough to read these stories; you must analyse them and try to see why this or that character or incident or description is brought in, and how it affects the climax of the story.

In the short story there is no room for "padding," or fine descriptive writing. You may give space to sufficient description of the "dark and stormy night," or the burning desert heat, if this is needed to help the "atmosphere" of the story, but not unless. You may describe the face, figure and peculiarities of your characters, but unless these have a definite bearing on the story they should be left out. You will find that many of the best of short stories do not give any description of the characters, simply because it is not needed.

The same rule about "padding" should apply to the screen story. You will find that even an average length of about 3,000 or 4,000 words in a short story will require anything up to an hour to tell it on the screen. Make it your chief object to tell your story as directly as possible and to keep it as free as you can from sideline complications unless these have a direct bearing on the main plot and help it along.

### Working up Interest

A great art of short story writing is to work up the reader's interest rapidly and progressively. It should, in fact, be more and more difficult for a reader to put the story down when three-quarter way through it than when half way, and more difficult to



Garden scenes viewed through windows are often "faked" by means of painted scenery. A busy day in the British International Pictures workshops. Note the seaplane model being finished off on the left

drop it half way than it was at quarter way. The same applies again to your screen story.

It is a common and permissible device in short story and screen story writing to open with some striking or dramatic incident which will immediately grip attention. But such an incident must have a direct connection with the main purpose of unfolding the plot, and you must be careful that after the incident has reached its spectacular or dramatic "peak" you do not let your story drop too far or too long.

One of the most striking instances of this "smash opening" device I remember in reading and screening was in "Beau Geste." The book and film began with a series of highly dramatic and thrilling incidents in the attack on a desert fort held by the French Legion; and, this sequence concluded, the story dropped from that high peak to the story of children playing games of Vikings. But the skill of author and director gave the children's story interest enough to sustain you until a new dramatic story could unfold to grip again, and the new story rose peak by peak, each one higher than the last, until the final climax.

### An Exceptional Film

In quoting this as one of the best films I can recall for its story value and treatment, I may be contradicting that recommendation of the short story construction as ideal for screen story. But "Beau Geste" was exceptional in many ways, and even so there are parts of the book which, although very fine reading, were not completely vital to the unfolding of the story and were cut from the film without injury to it. From a good short story you can cut nothing.

The supreme art of the short story is in its climax, and so it equally should be on the screen. The climax should not only be the highest peak of the whole story, but it should wind it up fully and completely with no loose ends left straggling, with no need for anti-climax sequences to complete the telling of the story, with no need to think back over past items of it or to explain how this or that part was cleared up.

You may find it a good plan to rough out your story in the briefest possible form, keeping an eye on the climax up to which you are leading, then work out the climax in detail so that you will know which little item necessary to the climax must be "planted" somewhere previously in the story, and, finally, go back to the beginning and write the fuller version of the whole, taking care to "plant" the facts which will make the climax effective and allow it to round off the complete story.

### Limit Your Characters

The amateur screen author writing a story which is to be played by an amateur group or society usually has

a wealth of players to take parts. This is an advantage in one way, but you must take care not to let it prove a disadvantage. You will find you can tell your story more simply and clearly if you concentrate on a limited number of characters. If you want to have a summons served on the hero, don't drag in a policeman delivering it at the door, and a parlourmaid bringing it in to the room if these characters are merely brought in because they are available and not because they are necessary to the development of the story.

Dragging in a lot of "small parts" will only tend to confuse the story telling, and, in the same way, it will pay you to concentrate on the scenes and settings you must have, and to do without those not strictly necessary. If your story roams from town to country and back again, or from sea-side to farmyard and from there to office and drawing room, so will the attention of your audience roam from your plot. It is better to select a



Busy with the make-up on an amateur production

limited number of settings and concentrate on them for your story telling.

Beautiful scenes, landscapes and seascapes, are invaluable assets to the amateur movie-maker and when the author knows that these are easily available to the producers they should certainly be brought in as background and for pictorial effect. But always try to work them in as a part of the story. An exquisite view, a beautiful old-world mansion or cottage is of much less value in the picture if it is merely a background to the hero meeting the heroine as they might do equally well elsewhere, than if the landscape or mansion is made a part of the story, we'll say, by a leading character being forced to sell the estate or home, and this being an integral part of the plot.

### Know Your Subject

In looking for material and settings for a story the amateur author will do

best to take some life or setting which is well known to the author rather than known only at secondhand by reading or description or purely imaginary. Try to remember that although "familiarity breeds contempt" and a life or subject which is familiar to you may therefore be contemptible to you as story material, it is very probable that it will be neither familiar nor contemptible to your audience.

In reading amateur stories I have rarely found the authors taking material from lives and subjects and settings familiar to them. An author in Yarmouth writes a story of London business or society people, the Londoner writes of harvest fields or fishermen, and so on. It is rarely that the author living in a fishing, coal-mining, cotton spinning, farming or ship-building community takes the lives and work and surroundings of that community as material for a story.

### Local Films

Yet amateur authors should be by far the most competent to deal with the writing stories round such local lives and industries, and should make it a first intention to bring their own familiar subjects to the screen. The same applies to the movie-makers, who should seek, rather than reject, local and familiar subjects and settings, should use these rather than wander the world from China to Peru for subjects and faked settings.

Let me try to summarise the advice I would offer the amateur screen-author:

Try to visualise the scenes and the action you are going to write, to imagine them as you would see them on the screen and then put that picture into words.

Read and study short story construction and follow its rules—to make every item in the story help to develop the plot and lead up to the climax, to keep down the number of characters and settings to the necessary needs of the story, and to make the climax end the story without need for any continuation after it which might be anti-climax.

Look close around you for story material, writing of lives, subjects and settings familiar to you.

Don't lightly heartedly throw in odd incidents which will require the producer to fake an earthquake or an avalanche, a ship in mid-ocean or an aeroplane in a crash.

Don't be discouraged if your first attempts are rejected, but find out why, if you can, and try again.

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# COST IS NOT THE CRITERION

By ADRIAN BRUNEL

Mr. Brunel explains how professional "quickies" can be made up to a high standard of quality and how the same principles apply to amateur production. He also gives some examples of his "crazy newsreels" (*A Typical Budget* and *The Pathetic Gazette*) in illustration of what can be made for a minimum expenditure

I HAVE recently had the honour of being the subject of violent personal attacks in certain papers for making "bound a foot" films. These are also known as "quickies," for in order to make this kind of four or five reels within scheduled cost it is almost essential that they should be shot in 8 to 10 days. A common assumption is that the shooting is rushed through at such speed that they cannot fail to be anything but hopeless from every point of view. Actually the "haste" in shooting is only comparative; if your production is well prepared and all planned out before shooting, you need not "eat up" time during production—which is the most costly period in the creation of a picture.

## Spontaneity

"Quickies" often have a spontaneity which the more laboured type of film lacks, and although they cannot include spectacular scenes and other "big production values," they are often more entertaining than the less modest type of production. Obviously, if you have a larger amount of money to spend, your chances of being able to improve the results are increased; but if your finances are limited, then your resourcefulness is naturally stimulated, and the result may still be excellent. Expenditure is not the infallible criterion of quality.

## A Hollywood Incident

Producers on a small scale have to think of every penny. To give an example. When Ivor Montagu was in Hollywood, writing a scenario with Pudovkin, one of the first things they did in revising their treatment was to reduce the number of sets. They felt that they might be piling up costs. Directly the Hollywood officials noticed this, they exclaimed, "But this is all wrong. We never think of such things. In fact, the more sets, the better—it gives a sense of movement." That is the difference between American and European methods—at least, it was.

If you write a draft treatment of a story without thinking of the number of sets required and find you have 23 in a seven-reel subject, you will probably discover that you can tell your story just as well with 17 sets—and at a pinch, you might even get the number down to 12. If the amount you have to spend is limited, therefore, you would be well advised to consider this question of sets in the early days of your preparation; and in any case, the more you can reason-

ably save on sets the more you will have for other important items in your budget.

Some years ago, when there weren't even "quickies" to be produced and when our studio personnel wasn't sufficiently advanced in technical knowledge to cope with such productions, I was driven to making one-reel films for practically nothing. I have shot a complete one-reel film of 1,000 feet in one day! BUT—I took altogether over seven weeks to prepare and

"worshippers" going in and coming out; then show them outside "another type of native temple" (a public house). Your next title can be "The intrepid explorers decide to investigate"—and so on. Anything can happen after that.

The secret of this brand of humour is clear, I think. It lies in the unexpectedness of the shot that follows each title. For example, in the beginning of "Crossing the Great Sagrada," I had a title along these lines, "Passing Over London Bridge at the Height of the Noon Day Traffic," followed by a shot of natives in single file walking gingerly over a rope bridge in Papua. Again, at the end of the film, I had these two titles and scenes:—

(1) Title: OUR DEATH WAS APPROPRIATELY CELEBRATED IN LONDON—



A scene from "The Blunderland of Big Game." The intrepid explorers reach the peak of Mount Eversharp, only to discover it is quite blunt. Reading right to left are Major G. Hawse-Power, Dr. Livingstone, Mr. Forrester Ford, and (seated) Oompapa, their faithful guide

edit it. Sometimes the shooting took me infinitely longer—several days—but not if I were working in a studio.

To give examples of this type of ultra-cheap cinematography. My best known was "Crossing the Great Sagrada"—and it was the cheapest. This was a satire on travel-films and was made up of cut-outs from actual travel-films, plus a few specially shot scenes, a number of connecting titles and welded together with a central idea.

I recommend this type of film to amateurs and experimenters. You may find some difficulty in getting hold of genuine travel-films, but don't let that deter you. Make your own travel-films, shoot scenes in and around your home town and title it as if it were Timbuctoo or Kamshatka. Get two friends to dress up as explorers, with topees, khaki shorts, guns and fly-whisks. Show them outside a "native temple" (local bank), raising their topees reverently to the

Scene: Guards' Band marching from Buckingham Palace.

(2) Title: AND IN NEW YORK.

Scene: A wild cannibal dance in Borneo.

And now for an even easier type of ultra-cheap film—the crazy news-reel or magazine film. I made two—"A Typical Budget" and "The Pathetic Gazette"—and cannot do better than quote scenes from these one-reelers.

There was one sequence dealing with "Economy In the Household." Against a simple background I had a man in the conventional disguise of a French chef and before him a kitchen table, on which was a large kitchen basin. Our chef then set out to give a recipe for a "Cheap pie for three persons." After introducing the chef, I had the following titles and scenes:—

Title .. TAKE 9 OZ. OF CAVIAR—

Scene .. We see the chef lavishly larding out property caviar (gun shot and treacle).

*Title* ... AND 1 DOZ. OYSTERS.  
*Scene* ... These are put into the basin - shells and all.  
*Title* ... ADD A FEW DROPS OF FINE OLD 1812 BRANDY  
*Scene* ... Nearly half a bottle of alleged brandy (burnt sugar and water) is poured over the oysters.  
*Title* ... THE JUICE OF TWO EGGS.  
*Scene* ... Two eggs are cracked on the side of the basin, the "juice" and then the shells are added to the mixture.  
*Title* ... MIX TO THE CONSISTENCY OF CONCRETE.  
*Scene* ... Taking a hammer, the chef pounds the contents of the bowl viciously.  
*Title* ... THEN TAKE THE WHOLE THING AND CHUCK IT AWAY.  
*Scene* ... And we fade out on the chef doing it.

Another sequence, "Sago Making in North Borneo" can justly be claimed as "crazy." The first title introduced us to "A Giant Tree in a Sago Forest" and was a picture of the Nelson Column in Trafalgar Square. The next title told us that "The pulp is extracted from the bark and bitten into little pieces," which was followed by a close-up of one of the lions of Trafalgar Square. And so on in the same manner—one does not have to apologise for craziness these days. I do not remember whether I took these scenes to fit the titles or *vice versa*, but this is the kind of sequence one can make up from existing material.

Another example from the same film was a lovely shot, which I had already in my library before inclusion in this picture, and which showed a band of Redskins in full war-paint dancing down the main road of a city in New Mexico. They carried aloft a



Billy Hartnell, D. A. Clarke-Smith, Gladys Jennings and Eliot Markham in a convincing and inexpensive set in "I'm An Explosive!", one of Mr. Brunel's recent successes

Stars and Stripes banner, and executed strange evolutions. This was titled "American Delegates arrive in Geneva."

### Library Shots

Another short sequence comprised two odd shots from my library. The first showed the streets of London lined with soldiers, and crowds cheering some distinguished but indistinguishable person, while the second was of a large and crowded ocean liner leaving Southampton. The titles preceding each were more or less as follows:—

*First* ... JACK DEMPSEY ARRIVES IN LONDON.  
*Second* ... HAPPY BRITISH BOXERS OFF TO U.S.A.

One other example was a sports

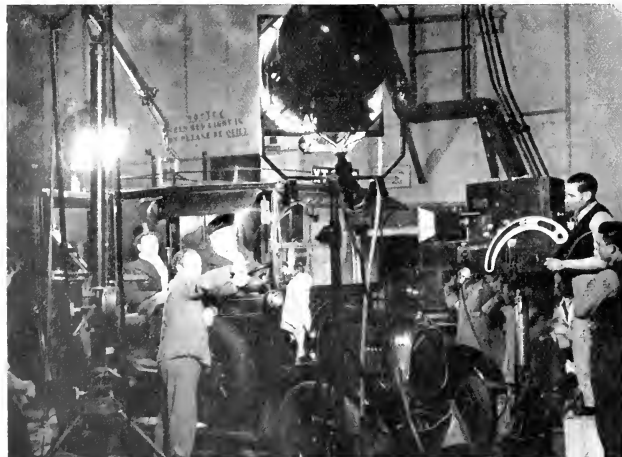
section designed to suit all tastes. For this purpose I presented a combined all-sports sequence. I and my colleagues all dressed up in fantastic hybrid sporting costumes, and together with our cameraman drove out to a quiet field where we filmed our crazy sportsmanship. The titles will give an indication of the sort of nonsense we perpetrated:—

- (1) M.F.H. Hobbshcliffe, the famous international golfer, flicks off.
- (2) Babe Gilliwick, the Oxbridge all-blue goalie, drives into the rough.
- (3) Steve Inman, the Finno-Pole caddie, breaks it from cover.
- (4) And here they all are cutting it up rough and doing other things to keep fit.

I made these films so many years ago that it is difficult to remember what was in them, but the foregoing amplification of a few old notes are sufficient to give some indication of the method employed. It is the cheapest form of film making and in many ways the easiest. Further, it has this great attraction—if a sequence doesn't come off, then you can cut it right out without spoiling your continuity.

### Relief Wanted!

I have been to a great number of amateur film exhibitions and, interesting as many of them are, there is usually an atmosphere of seriousness in the programmes that cries out for crazy relief. This is apparently realised, for I have seen the same Felix cartoon as a light relief in more amateur shows than I would like to mention! Can't we have a crop of crazy news-reels made this summer to enliven our winter programmes? I claim no copyright in the idea and I shall make no charges of plagiarism if you adopt my proposal—in fact, I shall be flattered if you take my advice.



Mr. Brunel directing a scene from "A Taxi to Paradise." Inside the car is Garry Marsh. This picture and "I'm An Explosive!" are now showing throughout the country

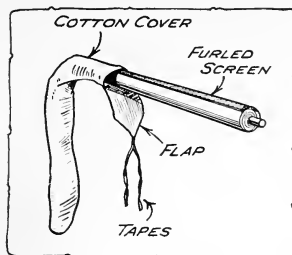


Fig. 1a. The dustproof cover

# THE CINÉ HANDYMAN

By  
**R. W. HALLOWS**

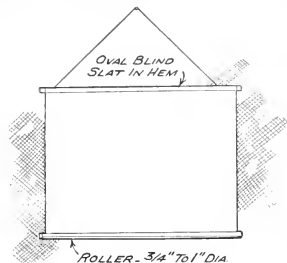


Fig. 1b. The screen ready for use

## Folding Screens

**A** FOLDING screen of some kind is a very useful thing to have for it is so handy if you take your projector away with you for a holiday or even round to a friend's house for the evening. There are quite a number of easy ways of making such screens and I want to describe one or two that will appeal to most readers. The first is the wall screen illustrated in Fig. 1b. The materials required for this are quite inexpensive—a piece of cotton, linen, or thin white American cloth of suitable size, a blind slat, a roller about 1 inch in diameter, two small screw eyes, and a piece of picture cord. The size of the screen will depend, of course, upon your projector and upon the "throw" that you generally use with it. I would suggest as a handy size suitable for general purposes a screen 2 feet 6 inches in width by 2 feet in height. A hem for the slat is required at the top and another for the roller at the bottom. Making such hems is perhaps beyond even the handiest of ciné handy-men, but he will no doubt be able to call in the assistance of his wife or his sister—or somebody else's!

## Finishing the Surface

The screen may be left in its natural whiteness or it may be treated with the special dope procurable for the purpose and finished with aluminium paint. Any dressing should, of course, be done before the screen has the slat and the roller fixed to it, though a very good method is to stretch it on a table top with drawing pins whilst dopping and painting are in progress. The two screw eyes are, of course, put into the top slat and the picture cord fixed to them.

When the screen is put away or when it is being taken from place to place it is very convenient to have a cover for it made exactly on the lines of those used for fishing rods. American cloth is very good material to use for the covering owing to its dustproof qualities.

## Folding Plywood Screens

Figs. 2, 3, and 4 show a most convenient folding screen made from ordinary three-ply. I suggest this pattern as being most suitable for

midget screens. Actually you can make one which opens out to 18 inches by 15 inches, but when folded up measures only 9 inches by 15 inches by a little less than 1 inch in thickness.

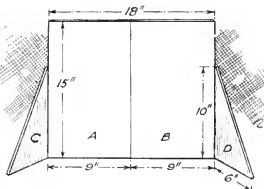


Fig. 2

This goes comfortably into an ordinary attaché case. To make a screen of this size you will need two rectangular pieces of three-ply each 9 inches by 15 inches (*A* and *B* in Fig. 2) and two

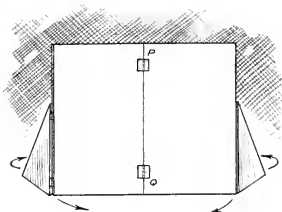


Fig. 2

triangular pieces each 6 inches wide at the bottom and measuring 10 inches along their vertical sides (*C* and *D* in Fig. 2). You will also need six very

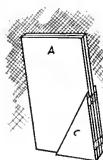


Fig. 4

small hinges and two dozen No. 1 countersunk screws  $\frac{3}{8}$  inch long.

Begin by rubbing down what is to be the screen surface of the two rectangular pieces *A* and *B*. Do this

with the finest glasspaper and continue until you have a really smooth surface that feels almost like satin. Now lay the two pieces face downwards side by side and make quite sure that the edges at what is going to be the joint are perfectly straight and that you can see no daylight between them anywhere. Arrange the two pieces so that they fit exactly as they should, then take one of the small brass hinges and lay it upon them as indicated at *P* in Fig. 3. Mark round it with a sharp-pointed pencil. Place the other hinge as shown at *Q* in Fig. 3 and mark round this in the same way. Both of these hinges must be "let in" to the plywood in order to enable the leaves of the screen to close flush. With plywood letting-in is the easiest job in the world. Take a sharp  $\frac{1}{2}$ -inch chisel and with it make cuts along the lines which you have pencilled. You will then be able to remove the first layer of plywood without the least trouble. Into the hollow so made the two hinges *P* and *Q* will fit snugly. Fix both hinges firmly by means of the little screws, making sure that you turn the screws right down into the hollows in the hinges prepared for their countersunk heads.

## Handy Tools

"But," cries the reader, "these screws are  $\frac{3}{8}$  inch and they go right through the plywood and leave quite a long end sticking out." Don't be alarmed. All is well. With a pair of sharp pliers, or better still end-nippers, cut off the protruding end of each screw as you drive it through. Cut them off as close as possible. When you have driven in all of the eight screws turn the screen over and trim the ends of the screws off flat with a small sharp file. The handiest tool for this and many other purposes is what is known as a mageto file. This has a thin springy blade and you can bend it a little as you work so as to cut the screws without roughening the surface of the wood.

## Mind the Hinges

When fixing on the hinges *P* and *Q* it is of the greatest importance to see that the two rectangular leaves *A* and *B* are pressed tightly together. If you are careful about this and if you

(Continued on page 71)

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

*Author of "Talking Pictures," etc.*

EDITOR'S NOTE: This is the NINTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

IN the June issue we examined the sound unit and its component parts and considered these in some detail. However, while the information already presented is probably sufficient for an adequate understanding of the functions of the various parts of the sound unit, further information may be useful to experimenters. It is particularly difficult to describe the exact construction of the sound unit without having recourse to dimensioned drawings. Perhaps the matter may be simplified by a few further examples.

## Exciter Lamp and P.E.C.

There are numerous patterns of exciter lamps at present in use, but in general they possess a short stiff filament with its axis horizontal so as to coincide with the slit in the lens assembly. Fig. 42 shows a typical example of a 12-volt exciter lamp manufactured by the General Electric Company and used in the projection apparatus of the Western Electric Company in this country. The consumption of this lamp is approximately four amperes D.C.

In sub-standard sound-on-film apparatus lightness is of paramount importance and thus accumulators are to be avoided. This means that the exciter lamp cannot be fed from

"natural" direct current. Clearly it would be quite out of the question to illuminate the filament by raw A.C. as in the case of the ordinary lighting in the home, since the periodicity would be transmitted to the photo-electric cell, thence to the amplifier and loud speaker. Various means of overcoming this difficulty have been adopted by manufacturers of 16-mm. sound-on-film apparatus, as will be described later. From the point of view of the experimenter, however, there is no doubt that a battery fed exciter lamp is to be preferred, since



Fig. 42. 12-volt Exciter Lamp.  
(Courtesy G.E.C.)

extremely low output of light-sensitive cells an extra stage of amplification was necessary in order to raise

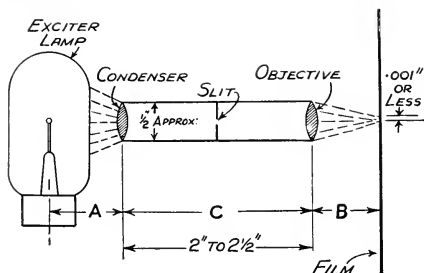


Fig. 44.  
Lay-out of Lens  
Assembly

it is simple, reliable and not likely to introduce "errors of experiment." One thing to be borne in mind when making the choice of an exciter lamp is that the filament must be quite short; long filaments after a space of time are inclined to sag, thus making it exceedingly difficult to obtain a sharp slit image.

In the past few years an enormous amount of research work has taken place on photo-electric cells, and these are now marketed in an extremely reliable form and at a relatively low price. In a previous article we described the Western Electric photo-electric cell, which somewhat resembled a valve or ordinary incandescent lamp in shape. It must not be thought, however, that this is the only available form, for in Fig. 43 we show the Osram "G.M." cell, which is of an entirely different construction, as will be gathered from the illustration. Quite recently the writer has been carrying out some tests on a small caesium cell, which is little more than an inch and a-half long and will probably be marketed in the near future at a very low price. We mentioned previously that due to the

the sound level to that obtained by the disc method. A vast amount of work has been done in the effort to produce a light-sensitive cell with a high output. To some extent success has crowned the endeavours of the research workers, although for talking picture work, at all events, the extra stage of amplification is still retained. While it is comparatively easy to produce a cell with a high output, it becomes extremely difficult when this must be combined with sensitivity and uniform response.

## Further Sound Unit Details

From time to time experimenters have raised queries in relation to what we term the "lens assembly," which appears to be regarded as the most mysterious item of the sound unit. Numerous patterns are fitted to respective makes of sound-on-film projectors, and we shall probably be correct in saying that they are not normally marketed separately. However, after all the lens assembly is comparatively simple in construction and can be made from brass tube and lenses by anyone who cares to put in a few hours study at optics.

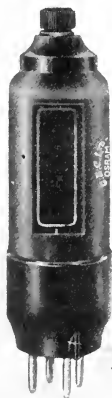


Fig. 43. Osram "G.M." Photo-Electric Cell. (Courtesy G.E.C.)



It is scarcely possible to give positive information on the constructional dimensions, etc., but Fig. 44 may help. It should be emphasised that all we are endeavouring to do is to throw a thin rectangle of extremely brilliant light upon the edge of the sound track. The width of this rectangle should certainly not exceed one thousandth of an inch, and providing brilliancy can be retained is better still smaller. This will be understood when, as we have already mentioned, we compare the width of the light rectangle to the point diameter of an ordinary gramophone needle.

### Optical System Preferred

How we attain this light rectangle is really unimportant, although, by experience, the optical system has been found preferable to the direct use of a slit without a lens. Referring to Fig. 44, we find we have three unknown dimensions, A, B, and C, which depend upon the characteristics of the lenses we employ. The distance A obviously depends upon the focus of the condenser and, naturally, this must be such that there is at least a small clearance between the lens and the glass of the exciter lamp. Distance B depends upon the focus of the objective lens and C upon the characteristics of both lenses. The dimensions shown in the figure are, however, roughly what is followed in practice, i.e., the lens assembly is round about two and a-half inches long and the tube diameter is about half an inch. Using these as a basis the experimenter should be able to obtain suitable lenses from an optical manufacturer. Perhaps it may again be emphasised that the slit is merely a slot cut in a thin strip of metal and is the image-former of the light rectangle, which is optically reduced by the objective and projected on to the sound track.

### Sound Unit Drive

Up to the present separate sound units for sub-standard film are not marketed, and thus for purposes of illustration we must of necessity

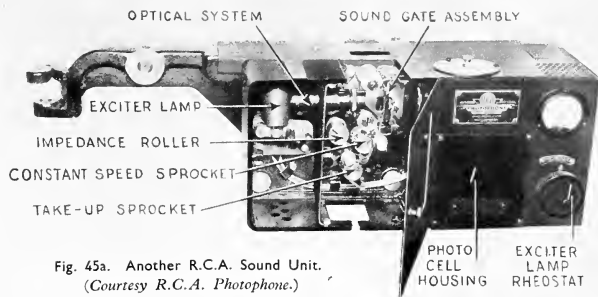


Fig. 45a. Another R.C.A. Sound Unit.  
(Courtesy R.C.A. Photophone.)

turn to the standard 35-mm. projectors. We have already shown one small R.C.A. sound unit, and in Fig. 45a present another, in which the details are particularly clear. It will be noted that the exciter lamp possesses a shielding which prevents stray reflection affecting reproduction.

In Fig. 45b will be seen the exterior view of the Western Electric Sound Unit such as is employed in thousands of cinema theatres. In basic principles the unit is similar to those of R.C.A. but does indeed follow even more closely the schematic illustrations already given. An interesting point in connection with the Western Electric sound unit is that it is completely free from moving mechanism, but fits over the continuous or movietone sprocket. The white patch seen through the glass of the centre compartment is really a hole through the back of the casting—through this hole comes the continuous sprocket wheel.

In both R.C.A. and Western Electric systems it will be noted that an ammeter is fitted to the unit. The reason for this is that it is almost essential to know that the exciter lamp is always working to a fixed degree of brilliancy, and this is achieved by means of a rheostat set to bring the filament current to a predetermined value.

The continuous running sprocket must rotate at a speed which will draw 16-mm. films through the pro-

jector at twenty-four frames per second, this being the standard. Last month a reader inquired for some information comparing 35-mm. and 16-mm. sound film, and we can do no better than quote a table prepared by the British Thomson-Houston Company in connection with their own sub-standard sound-on-film projector.

#### 35-mm. Film.

Inflammable.

900 feet gives 10-minute run.

1,000 feet weighs 5 lb.

#### 16-mm. Film.

Non-inflammable.

300 feet gives 10-minute run.

Equivalent of 1,000 feet of 35-mm. film weighs 14 oz.

A heavy metal case is required for transit. Can be sent through the post.

#### 35-mm. Film.

Film speed: 24 frames per second ;  
90 feet per minute.

Width of sound track: 0.070 inches.

Width of picture, 0.895 inches.

Depth of picture, 0.748 inches.

#### 16-mm. Film.

Film speed: 24 frames per second ;  
35 feet per minute.

Width of sound track, 0.055 inches.

Width of picture, 0.348 inches.

Depth of picture, 0.300 inches.

There appears to be some confusion as to the two film speeds of 16 and 24 pictures per second ; 16 pictures per second was the accepted standard for 35-mm. and 16-mm. film (14 pictures per second was used for 9-mm.). When sound-on-film was introduced it was found that this speed of 16 pictures per second was insufficient to obtain the high notes and thus it was increased by 50 per cent., thus becoming 24 pictures per second or 90 feet per minute. This new higher speed was adopted for all talking picture work, for disc as well as film, although in the case of the former it was not actually necessary.

Although we have been speaking of pictures per second, really this is not the criterion, for it is the speed of film travel and not the number of pictures which count as regards reproduction. 16-mm. film running at 24 frames per

(Continued on page 69)

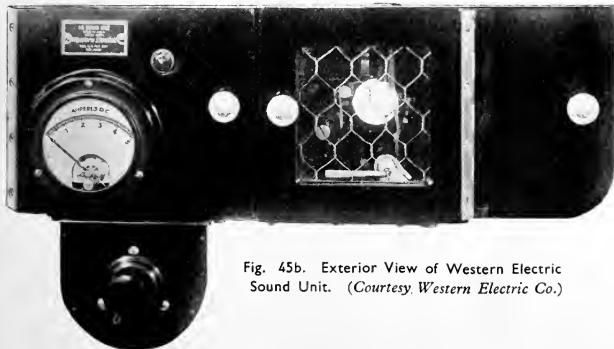
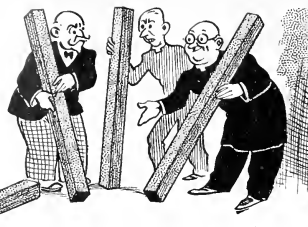
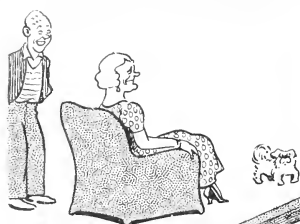


Fig. 45b. Exterior View of Western Electric Sound Unit. (Courtesy Western Electric Co.)



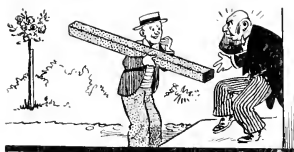
"I HOPE," said Mrs. Motherspoon-Waterbiffle—you remember, of course, the correct pronunciation, Moon-Wiffle?—"I hope that you are all coming to my birthday party next Thursday."

We know, of course, that we were going to be asked, for the dear lady never lets us off. Still, we all expressed the utmost surprise to think that her birthday had come round again and accepted her kind invitation, more nilly than willy, if I may so put it.

You see, it is not the least use having previous engagements or anything of that kind in Mrs. Motherspoon-Waterbiffle's case. She knows all the possible engagements that there are and she makes so jolly sure beforehand that nobody dare give a tea fight or anything that would clash with her birthday party.

It is a great function really, and this year there was an added interest, since we were having a sweepstake on

I drew a bow at a venture. "Oh, it's something I saw out of the window," I said. Then I thought that I had better look out of the window to see if there was anything. Everybody else seemed to be struck with the same idea and with one accord we gazed from it. The centre of the stage was occupied by the good



The end of the case caught Gubbins

lady's beach pyjamas hung up to dry. It was a windy day and the inflation that they were undergoing made them suggest elephant's rather than human wear.

No, that excuse didn't go a bit well. To make amends I decided that I would give the dear soul a jolly birthday present this time. Something in the movie line, of course. But what should it be?

Next day I tootled my little bus over to Mughury, the county town, and spent most of the morning in the shop that deals in movie gadgets. The salesman suggested an exposure-meter, but I turned that down, though it would have been jolly useful. Her films, you see, are always either under-done or over-cooked, and she might have taken such a present as a reflection upon her skill. One of those flat lamps with an umbrella thing hitched on to it? Not a bad idea, but it did not seem to be just what I wanted. A film splicer? Better, but



"Ah, ha! dear lady," he roared.

still not just right; besides, somebody else was almost sure to think of that.

Then all at once I knew that I had found the object of my quest. My friend the salesman produced a long

and narrow box which he placed on the floor at my feet. Stooping down, he seized it by the handle on the lid and stood up. Like a jack-in-the-box a beautiful silvery screen leapt from its lair and stood up with him.

These were to be obtained in several sizes, but I bought a big one because Mrs. Motherspoon-Waterbiffle has a first-rate projector and likes her pictures large.

It was rather a tight fit to get it into rattling Rupert, still if the wind screen was cracked and one headlamp knocked off its perch in the course of our struggles, what do such little things matter in a good cause?

It is always an understood thing that we keep our birthday presents secret not only from Mrs. Motherspoon-Waterbiffle but also from each other. I hid my self-erecting screen in the loft. On the great day I made my way stealthily and by devious paths to Mrs. Motherspoon-Waterbiffle's house. Arrived on the front

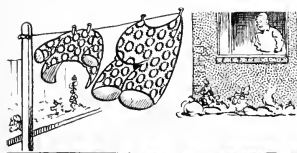


"I've won the sweep!" cried the vicar

doorstep, I pressed the bell and turned my back upon the door in order to admire the garden whilst holding the thing, somewhat as Punch holds his club, in my arms. Hearing the door open, I turned about smartly. The end of the case caught Gubbins, the butler, just below the right ear and he went down like a poleaxed steer. With apologies I picked him up and followed him up the staircase. But for a slight accident with the hall lamp and with a picture on the landing, my progress was without adventure.

Apparently I was the first to arrive, for I found Mrs. Motherspoon-Waterbiffle alone in her drawing-room. Gubbins retired, rubbing his right ear, and I presented my little offering, over which the dear lady positively gushed.

I was still explaining how it worked when another ring at the front door was heard, followed in a few seconds by the sickening thud of a falling body. A moment later Gubbins,



—It was a windy day

the number of candles on the cake. For at least ten years it had been decorated with twenty-seven, but last year the General put his foot in it.

That, I am afraid, is an unfortunate sentence. It was not, of course, the cake into which the General stepped. Still, I hope that you see what I mean. It always falls to him to make a neat little speech of congratulation, and generally he manages to say just the right thing. On the last occasion, though, it really was rather awful.

"Of our dear friend, Mrs. Motherspoon-Waterbiffle," quoth the General, "we may well say that she is one of those with whom time seems to stand still." Unwittingly, his gaze rested upon the array of candles, and ours followed it.

Taken by surprise, I was unable to restrain a muffled guffaw.

"And what is amusing you, Mr. Reeler, may I ask?" said Mrs. Motherspoon-Waterbiffle in her iciest voice.

with the makings of a very fine black eye, ushered in the Rev. Septimus Pottle, who bore in his arms a long narrow box. Sweeping a statue of Hercules from its pedestal, he advanced with his gift, saw mine, and recoiled as if stung.

"I'm afraid," he stammered, "that Reeler and I both had the same idea. I'm so sorry."

"Never mind," cooed Mrs. Motherspoon-Waterbottle. "I'm sure it is delightful of you both. I'll use them turn and turn about and I shall always have a standby in case one of them should go wrong."

The front door bell rang again. There was another sickening thud followed by what sounded like the demolition of the hall grandfather clock. After a brief delay Gubbins, holding a blood-stained handkerchief to his nose, showed General Gore-Battleby into the room. "Ah, ha! dear lady," he roared, bringing down a large china vase on top of the piano. "I have brought you a present which I am sure you are going to like. Takes a soldier, don't you know, to think out something original!"

Then his eye fell upon the other two long narrow cases. He was still fighting for words when the bell pealed once more. The crash that followed sounded like a genuine knock-out this time. There was some delay and then a maid ushered in Flippersfield. The end of his long narrow case removed her neat cap as she

turned to leave the room, but otherwise he did no further damage.

Mrs. Motherspoon-Waterbottle recalled her. "Where is Gubbins?" she inquired with raised eyebrows.

"Gone to bed, mum, 'aving 'ad several nasty 'accidents. Says he begs to be excused from h'opening doors on birthday party days unless they all brings cushions as presents next time."

Then thick and fast the rest arrived, each heralded on his way upstairs by the sounds of smashing glass and falling pictures. By the time that the seventeenth self-erecting screen had been presented the interior of Mrs. Motherspoon-Waterbottle's house looked as if a large-sized shell had exploded in it. Only Pottleson was still to come, but he, I knew, would be late for he had been detained on business.

I quite expected her to explode too, but she was so full of the birthday spirit that she made light of the various little *contretemps*.

Everything, in fact, went surprisingly well until tea came along. This time it was the Vicar, the Rev. Percival Slopleigh.

"Why are you looking so intently at my cakey-wakey, Vicar dear?" inquired Mrs. Motherspoon-Waterbottle.

"... twenty-five, twenty-six, twenty-seven, TWENTY-EIGHT. Hooray! I've won the sweep," cried the Vicar, completely oblivious of his surroundings.

I gave vent to a half-suppressed guffaw.

It must have been the memory of last year, for all eyes swung round to the window.

Across the lawn was staggering Pottleson bearing yet another long narrow case!

## RAILWAY PICTURES AND PERMITS

MANY of our readers, we know, have taken advantage of the special facilities granted to amateur movie-makers by the London and North Eastern and the Southern Railway Companies. We are now informed that the London, Midland and Scottish Railway Company has decided to grant similar facilities. Application for permit should be addressed, in the first instance, to the Service Manager, HOME MOVIES, 8-11 Southampton Street, Strand, W.C.2.

## To American Readers

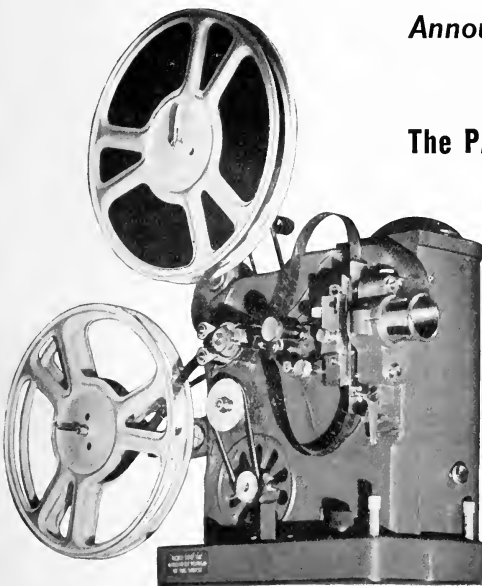
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## Are you Getting Married?

If so, it may interest you to know that Messrs. Wallace Heaton, Ltd. (119 New Bond Street, W.1) will supply an operator with a camera who will take either "still" or "movie" pictures of the event. The charges are very moderate and the service, of course, all that could be desired.

This firm, by the way, has just issued three very interesting catalogues which will be sent free to all readers of HOME MOVIES enclosing 2d. to defray postage. One catalogue comprises an up-to-date list of the latest 16-mm. and 9-mm. apparatus and accessories—any of which will be sent out on five days' approval to customers having an account or against full deposit; another contains details of newly released films which are available for hire on attractive terms, and the third is packed with bargains in used movie and "still" apparatus.

### THE A.B.C. OF HOME TALKIES

(Continued from page 65)

second is travelling at 35 feet per minute—less than half the speed of standard film moving at the same picture velocity.



Teddington Amateur Film Productions producing "The Lost Scarab." Marcus Hunter (Director) kneeling, and Edward Hunter at the camera

In the early days silent versions of talking pictures were sent to cinemas not fitted with talkie equipment where the projectors were running at the old 16 picture per second speed. To save film and prevent the projectors being raced every third picture was omitted in printing, thus enabling ordinary silent speed to be adopted. This practice has nothing whatsoever to do with the conversion of 35-mm. sound film to 16-mm. sound film, but

is merely an expedient for changing from a talkie to a silent. Conversely, when a silent picture taken at 16 pictures per second is synchronised it has to be "stretched." In this case every other frame or picture is printed twice, thereby increasing film length by 50 per cent. and changing speeds from 16 to 24 per second.

In our next article we shall consider 16-mm. sound film projectors, particularly the R.C.A.

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# The QUIET BEAUTY OF OLD CHURCHES



THE HOME PHOTOGRAPHER and SNAPSHOTS is written in language you can easily understand, and is fascinating as well as informative. Packed with beautiful pictures, it tells you how to get the finest pictures with the apparatus you have, and how to save money by doing your own developing and printing. Its remarkable Photogravure Supplement — in colours obtainable IN YOUR OWN prints — is universally admired, while monthly Competitions with VALUABLE MONEY PRIZES are a special feature.

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THE quiet beauty of old churches has always made a strong appeal to picture makers, yet how many owners of cameras are able to do justice to such splendid subjects? In the July issue of THE HOME PHOTOGRAPHER and SNAPSHOTS a specialist in church photography gives a wealth of information on this branch of art, illustrating his remarks by some of the most beautiful interiors yet published. Exposure, viewpoint, the kind of camera — all of these aspects are fully discussed and many valuable hints given from the writer's experience.

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## CINE HANDYMAN

*(Continued from page 63)*

have seen that their edges are straight the joint will hardly be visible when the screen is erected.

The final stage is to fix on the two triangular supports *C* and *D*. The way in which this is done is perhaps best seen from Fig. 4. Fold together the rectangular pieces *A* and *B*. Place the triangular support *C* upon *A* so that its horizontal side coincides with the lower horizontal side of *A* and its vertical side with the vertical side of *A* opposite that joined to *B* by the hinges. Take another of your small hinges and lay it across the edges of *C* and *A* so that its top is about an inch from the top of *C*. The ideal hinges for the purpose are those which are only  $\frac{3}{8}$  inch wide when opened out. If you can obtain these you can fix on the first to the edges of *A* and *C* with *C* held tightly against *A*. It is quite possible, though, that you will not be able to find anything smaller than a hinge half an inch in width when opened out. In this case you must place a stout piece of cardboard between *A* and *C* to hold them the required distance apart before screwing on the hinges. The second hinge should be put on in the same way.

At first sight it seems rather a formidable task, but you won't have any real difficulty in driving the little screws into the edges of the thin

plywood. Make small holes in the middle of each edge (the piece which corresponds to the ham of a sandwich!) and if you exercise a little care the screws will go in without any trouble at all. There is no need for these hinges to be let in, though if you are a particularly handy man fond of neat work you can do this. To let in the hinges lay them across the edges of *A* and *C*, make pencil marks at the top and bottom of each hinge and along these pencil marks make shallow cuts with a fretsaw or a small tenon saw. Then remove the surplus wood with a small sharp chisel.

The hinges joining the triangular piece *D* to the rectangular leaf *B* are put on in the same way and the screen is then complete with the exception of the final surfacing of *A* and *B*.

## Aluminium Paint on Wood

I have been making lately some experiments in dressing wooden surfaces with aluminium paint. There are a good many ways in which the job can be undertaken, but here is one that I find extraordinarily satisfactory. I assume that you have already rubbed down the fronts of *A* and *B* with fine glasspaper as suggested. Give them next a good polish with a piece of perfectly clean dry rag. Now open a tin of Aspinall's aluminium paint. Stir it as directed on the label, and put on the paint

very evenly with a soft brush. Whatever you do, don't let it go on in streaks or blobs.

Now set the screen aside for at least twenty-four hours until the first coat of paint has dried thoroughly hard. I know that you will be impatient to get the screen finished, but I do beg of you to let the paint dry properly before you undertake the next process. This consists in rubbing down the paint with the same fine glasspaper that you used for the surface of the wood. Do the job thoroughly until only the merest glint of aluminium remains upon a beautifully smooth surface. If you try to rub down before the paint has set hard you will produce a horrid mess, and I don't think that you will wish to repeat the error.

Now give the surface another rather thicker coat of aluminium paint, though once more take the greatest care to avoid unevenness. Let this coat also set hard and then give it a gentle rubbing down with fine glasspaper until you have produced a dull but quite even surface. At this point your screen will not look too promising, but you have not quite finished yet. Take a piece of soft clean cotton rag and polish vigorously. A few moments work will suffice to produce the ideal screen surface. If you cannot get this at the first attempt rub down still more with glasspaper and give a third thin coat of aluminium paint and proceed as before.

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not only to the experienced enthusiast, but to the novice making his first film. For instance, the easy daylight loading device gives a trouble-free load in under 5 seconds without any complicated threading (if necessary the Siemens camera can actually be loaded with one hand), while the lens, aperture is automatically controlled with the speed being used.

Fitted with a Busch-Glaucar anastigmat lens, footage indicator, reflecting and direct vision viewfinder with sighter, release for motion picture taking, self-portraits and snapshots, both models have all the latest improvements that make filming easy, and ensure that every one of your shots will be well up to professional standards and give pictures you will be proud to demonstrate to your friends.



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# NEW CINÉ APPARATUS

## TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### Film Cement

A GOOD film cement is a necessary part of the equipment of every amateur cinematographer who desires to make the best of his films. The more experienced amateurs will have found that all makes of cement do not suit all films and it is not an uncommon practice for an amateur to find on trying out a new film that the cement he has previously used with unvarying success on his old film fails to give him any splice at all with the new.

For this reason when testing out the Scales Brand Film Cement submitted to us by Messrs. Johnson & Sons, the well-known manufacturing chemists of Hendon, we were careful to try it out on all the popular makes of film available to the amateur and were pleased to find that satisfactory splices were obtained with Agfa, Bolex, Gevaert, Kodak, Pathé and Selo.

The cement is sold in handy glass-stoppered bottles, an advantage being that a glass rod forms part of the stopper and can be used for applying the cement to the scraped surface. The cement is water white and quite thin and, judging by the smell, contains a very considerable proportion of glacial acetic acid. It is a very satisfactory product and sells at the price of 1s. 6d. for 1 oz. and 2s. 6d. for 2 oz.

It should be mentioned, however, that owing to postal regulations this cement cannot be sent through the post and therefore should be ordered through your dealer. Messrs. Johnson & Sons also make and bottle in the same convenient form a cement for use with the 35-mm. inflammable type of film. It should be mentioned here that these cements are of quite different composition, and are *not* interchangeable.

### 1.5 Lens for the Siemens Camera

Many users of the exceedingly ingenious and practical Siemens camera Model B have wished it were possible to use a larger aperture lens. The Model B, as many of our readers know, is fitted with a lens of the maximum aperture of  $f/2.8$  which, while very fast, is still below the speed at which many users like to work. To meet this need the London agent of the Meyer Lenses, Mr. A. O. Roth, of Catford, is now in a position to fit the well-known  $f/1.5$  Meyer Anastigmat to this camera. We recently had the opportunity of examining a Siemens camera so converted, and a photograph of the instrument is reproduced

herewith. In order to effect the conversion the existing front plate carrying the exposure guide is removed and replaced by the new plate carrying the lens mounting.

One of the useful features of the new mounting is the large and clearly marked focusing scale—so clear in fact that every marking can be clearly read even in our small photographic reproduction.

The scale is marked from infinity down to 2 feet, but the focusing mount allows of a still closer range up to 10 inches from the object to the camera. The scale is not marked for these shorter distances, as they

Meyer  $f/1.5$  lens is fitted, however, this feature must be dispensed with as the interlocking arrangement is specially and exclusively designed for the special  $f/2.8$  Busch lens fitted. Many users, however, will be prepared to sacrifice this feature in return for the great advantage of the large aperture. The  $f/1.5$  lens, as a matter of fact, passes at fullest aperture about three and a-half times more light than the standard  $f/2.8$  lens at its fullest aperture.

The Siemens & Halske camera ready fitted with Meyer lens in focusing mount costs £51 or, if required, the user's existing Model B can be converted, including scaling, for 20 guineas. The work is done at Catford and takes approximately three days.



The Siemens Model B, fitted with Meyer  $f/1.5$  lens

are only required for very special work in which case it is advisable to sight by the camera lens by means of a focusing magnifier which can also be supplied. This magnifier, which has already been reviewed in these pages, can be inserted in the gate of the camera and accurate focusing can be obtained in the gate before the film is inserted.

Two special features of the Meyer Plasmnat  $f/1.5$  lens are worthy of comment. Unlike many large aperture lenses it is not only fully corrected for all colours (an important point when modern panchromatic film is being used) but also the focus is not affected when stopping down. The lens also has a superb definition even at the fullest aperture.

One of the features of the normal Model B is that when changed from normal speed to slow motion or half speed the lens aperture is automatically altered to correspond with the variation of exposure time. When the

### Gevaert 16-mm. Reversal Film

In our last issue we made a brief mention of the new system of marketing the new 16-mm. reversal film now being sold by the Gevaert Company at the low price of 13s. 6d. per 100 ft. without processing, or £1 per 100 ft., including processing. This, of course, is a great saving on the previous price.

We have now had an opportunity of testing out this film in practical conditions, treating the speed as 450 H. & D. according to the makers' claims; processing was also carried out by Messrs. Gevaert for us and the resulting film proved to be of excellent quality, gradation and fine grain. The film is orthochromatic and not panchromatic, which means, of course, that it can be processed in a red light, and although we did not ourselves attempt this we are sure many of our readers will like to experiment at processing their own, in view of the fact that in so doing they can save 6s. per 100 ft. or 4s. per 50 ft. The 50 ft. reel, by the way, costs 7s. 6d., and at this price one does not mind risking a little in experimenting!

It is interesting to note that since HOME MOVIES and HOME TALKIES was first published it has been made possible for the amateur to obtain either negative-positive or reversal film at a cost not including processing, and this doubtless will lead to an increasing number of true amateurs to tackle the processing for themselves.

Messrs. Gevaert also supply a negative-positive film of the orthochromatic variety for those who prefer separate prints. We congratulate Messrs. Gevaert on their initiative in this matter and recommend the film to all those who are prepared to forgo the advantages of the panchromatic stock in return for the lower cost of the orthochromatic variety.





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Model A Cine—"Kodak," f/3.5 lens (hand crank), mechanical coupling. (New price, £47 7s. 6d.)  
Model B Cine—"Kodak," f/1.0 lens (titter, combination type leather case. (New price, £34 10s. 6d.)  
Easien Super Kinocam, 8, 12, 16, 32 and 64 pictures per second, Trioplane View-finder, turret lens, Taylor-Hobson, f/3.6 Clear lens, also Dallmeyer f.m., f/4.5 telephoto lens case. (New price, £38 6s. 0d.)  
Easien Silent Sixteen "130" Projector, carrying case and resistance, 160-watt lamp. As new. (New price, £27 10s. 0d.)  
Pathe Model B Motocamera, f/3.5 lens, case. (New price, £45 0d.)

Pathe Do Luxe Motocamera, f/2.7 Zeiss Tessar lens, portrait attachment, filter, iris vignette, leather case. (New price, £22 15s. 6d.)  
Pathe Home View Projector (latest type), super attachment, double resistance, Type C motor. As new. (New price, £12 1s. 0d.)

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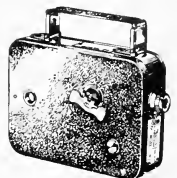
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Measures 1 1/2 by 4 1/2 by 5 1/2 inches. Weighs 35 ounces. Gives results equal to those secured by any camera. Simple loading. Can be carried easily in the pocket or handbag. A marvel of mechanism and compactness. £25  
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## BELL-HOWELL FILMO "R" PROJECTOR

Bell-Howell's latest triumph. With Automatic power revving. Aero dual ceiling. Lateral reflector adjustment. Manual frame clutch permitting still projection. Reverse switch for running film backwards. Standard 500-watt 100-volt lamp. Carrying case, finished in dark brown to match projector. £184  
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# "HOME MOVIES" "OLYMPIA" COMPETITIONS

## OPEN TO ALL READERS

### FOUR CASH PRIZES AND FOUR GOLD MEDALS

HERE is your chance to achieve fame in the amateur ciné world, together with a Gold Medal and a substantial cash prize! To celebrate the introduction of a Home Ciné Section into the Ideal Home Exhibition at Olympia this year, HOME MOVIES organised a series of competitions open to all ciné enthusiasts visiting the new section.

#### Children, Animals and News

Many thousands of readers of HOME MOVIES were unable to visit London at the time and in order that these may have an equal chance with their more fortunate brethren, we have decided to throw open the competitions to all readers who write to us and obtain the necessary entry form. The subjects, as will be seen below, comprise an Amateur News Film, the Best Child Film, the Best Animal Film, and the Best Film taken in Olympia during the Exhibition. Naturally, so far as the last is concerned, it can only apply to those who visited the show, but the other three subjects should make a wide appeal throughout the country.

So far as the Best Amateur News Film is concerned, not only does this

offer very great scope for ingenuity and "news sense" which may be the means of bringing the lucky winner into touch with the professional world, but it should also do a great deal to demonstrate to the general public the possibilities of amateur ciné work for general entertainment. The winning film, in the judging of which we shall be assisted by British Movietone News, will be included by this latter company in its general distribution as an example of amateur work, and in this way will bring still further fame to its producer.

#### A Very Popular Subject!

The best "Child" film is perhaps the most popular of all ciné subjects, for it has been said with much truth that four out of five ciné cameras are purchased to make a record of the children. Maybe you have a series of pictures of your child taken over a number of years which can be edited into a most fascinating series. Perhaps you have thought of a picture showing "Baby's Day" from the first ray of sunshine falling on the cot in the morning up to the final shot of a tired but contented little head resting

on the pillow at night. Maybe a "Child Adventure" picture appeals to you—there is endless scope and we anticipate many novel entries.

#### An Unlimited Choice

The best "Animal" picture should prove a very popular subject. Your favourite dog or cat, that puppy whose little tricks are so fascinating, the local Rin-Tin-Tin, animals on the farm, a day in the life of a race horse, animals of London—there is almost unlimited choice.

As for the Best Film taken at Olympia during the Ideal Home Exhibition, little more can be said at the moment, except to point out that much can be done at leisure in the next month or two in cutting, arranging and editing such a picture. A film is made or marred by its cutting and in this connection we would recommend all entrants to study carefully the series of articles contributed by Mr. Adrian Brunel in his excellent series "Producing a Film."

Read the conditions of entry carefully, and send at once to the Editor a stamped addressed envelope, for the free Competitor's Entry Form!

### CONDITIONS OF ENTRY

1.—These competitions are open to all bona-fide amateurs and amateur clubs. The contest is open from March 29, 1933, and closes at midnight on August 31, 1933. All pictures must be received by that date, in none of which must professional aid, other than processing, have been given.

2.—Each entry must be accompanied by an addressed label and a remittance sufficient to cover the cost of return to the owner. Every care will be taken by HOME MOVIES while the entries are in its charge, but no responsibility can be entertained. Proof of posting will not be taken as proof of delivery.

The decision of the judges will be final, and no correspondence can be entered into upon this point. Correspondence should NOT be enclosed with entries.

HOME MOVIES reserves the right to make duplicates for propaganda purposes, and to publish illustrations from any entry.

Prize winning awards will be published in the *Daily Mail* and HOME MOVIES as soon as possible after the closing date.

#### Subject No. 1

£10 and a GOLD MEDAL for the  
**BEST AMATEUR NEWS FILM**

A great chance for amateur cameramen, because the winning film will be shown by "The British Movietone News" and suitably acknowledged.

#### Subject No. 2

£5 and a GOLD MEDAL for the  
**BEST CHILD FILM**

Your youngster may be a "star"—here, at any rate, is an opportunity to show what you can do in this fascinating branch of picture-making.

#### Subject No. 3

£5 and a GOLD MEDAL for the  
**BEST ANIMAL PICTURE**

Some first-class films have, we know, been made of animals by amateurs, and we are anxious to see them. If you specialise in this popular and interesting type of picture, here is your chance to compare your work with that of others.

#### Subject No. 4

£10 and a GOLD MEDAL for the  
**BEST FILM TAKEN IN OLYMPIA**

We knew that this was a difficult subject—we also know that there are plenty of amateurs capable of turning

out a first-class picture under these conditions! We await the result with great interest.

### SPECIAL NOTICE

As many readers were unable to visit the Ideal Home Exhibition at Olympia, and in response to a number of requests, we are now opening the "Olympia" Competitions to all readers, so long as entries are received by the closing date, i.e., Aug. 31, 1933.

All entries must be accompanied by an entry form to be obtained free on application to the Editor, HOME MOVIES, 8-11 Southampton Street, Stand, W.C.2.

Bargain and Latest Lists post free  
anywhere. Please state requirements.

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Note the prices, and the total cost, of the only 16-mm. Reversal Film sold at separate prices.

	Film	Processing
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50-ft. „	- 7s. 6d.	4s. 0d.

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OUR NEW TELEPHONE NO. IS  
**REGENT 2085**



## HOME MOVIE OPPORTUNITIES for JULY, 1933.

## JULY

1	Dominion Day .. ..	CANADA.
1	Highland Games .. ..	INVERHERVIE.
1	British Empire Motor Racing Trophy Event .. ..	BROOKLANDS.
1	Metropolitan Race Meeting .. ..	BALDOYLE.
1	Royal Clyde Yacht Club Regatta .. ..	FIRTH OF CLYDE.
1	Agricultural Show .. ..	DUNFERMLINE.
1	Brav Lads Gathering .. ..	GALASHIELS.
2	International Athletic Meeting ..	DUBLIN.
3-7	Open Golf Championship .. ..	ST. ANDREWS.
3-8	Open Lawn Tennis Tournament ..	BATH.
3	Mudhook Y.C. Regatta .. ..	FIRTH OF CLYDE.
4	Independence Day .. ..	AMERICA.
4	Championship Dog Show .. ..	BATH.
4	Yacht Regatta .. ..	FIRTH OF CLYDE.
4-8	Royal Agricultural Society's Show .. ..	DERBY.
5	Ancient Tynwald Open Air Parliament .. ..	ISLE OF MAN.
5	British Empire Garden Party ..	ROEHAMPTON.
5-8	Henley Regatta .. ..	HENLEY-ON- THAMES.
7-8	A.A.A. Championships .. ..	LONDON.
8	Border Games .. ..	JEDBURGH.
8	Silver Tassie Golf Match .. ..	GLENEAGLES.
8	Holy Loch Sailing Club Regatta ..	FIRTH OF CLYDE.
10-12	Oxford v. Cambridge, at Lord's ..	LONDON.
10	Race Meeting .. ..	LANARK.
10-15	Lawn Tennis Championships ..	FELIXSTOWE.
10-22	Imperial Rifle Shooting Meeting ..	BISLEY.
11-13	Ladies' Golf Competition .. ..	PITLOCHRY.
11-13	Agricultural Show .. ..	MIDDLESBROUGH.
11-13	Race Meetings .. ..	NEWMARKET.
11-13	Ancient St. Peter's Fair .. ..	HOLSWORTHY.
11-14	Golf Tournament .. ..	BRIGHTON.
12	The Worshipful Company of Vintners' Procession (ancient custom) through Upper Thames Street .. ..	LONDON.
12-13	Old English Fair .. ..	CHELLENHAM.
12-13	July Race Meeting .. ..	BATH.
12-14	International Bowls Meeting ..	LLANDRINDOD WELLS.
12-19	Yachting Week .. ..	SOUTHENID.
13	Ancient Charter Day Custom ..	TEWKESBURY.

## JULY

14-15	Eton v. Harrow at Lord's .. ..	LONDON.
14-15	"Eclipse" Race Meeting .. ..	SANDOWN PARK.
14	Highland Tattoo .. ..	PITLOCHRY.
15	Polo Challenge Cup Final .. ..	ROEHAMPTON.
15	Agricultural Show .. ..	DUNBLANE.
15	Highland Games .. ..	BANCHORY.
17-18	Race Meeting .. ..	AYR.
17-22	Beaufort Polo Tournament .. ..	NORTON.
17	Tighnabruich Town Regatta ..	FIRTH OF CLYDE.
18-19	Agricultural Show .. ..	TUNBRIDGE WELLS.
19	Dog Show .. ..	CHIEFF.
19-20	Racing .. ..	CURRACH.
21	Highland Games .. ..	THORNTON.
22	England v. West Indies .. ..	MANCHESTER.
22	North Y.C. Regatta .. ..	FIRTH OF CLYDE.
24 to AUG. 5	Cowes and Royal Regattas ..	ISLE OF WIGHT.
24 to AUG. 14	Malvern Festival of Drama ..	MALVERN.
24	Scottish Amateur Golf Championship .. ..	ABERDEEN.
25-28	Goodwood Race Week .. ..	GOODWOOD.
25	Highland Games .. ..	BLAIRGOWRIE.
26	H.M. the King opens largest dry dock in the world .. ..	SOUTHAMPTON.
26	North Agricultural Society's Show .. ..	ABERDEEN.
26-28	Royal Welsh Agricultural Show ..	ABERYSTWYTH.
26-28	Irish Open Golf Championship ..	BELFAST.
26	Highland Games .. ..	ALYTH.
27	Highland Gathering .. ..	COUPAR ANGUS.
28	Common riding .. ..	LANGHOLM.
29	Ancient Rushbearing Festival ..	AMBLESIDE.
29	Agricultural Show .. ..	STROUD.
29	Wilberforce Centenary Celebra- tions .. ..	HULL.
<i>During the Month :</i>		
	Royal Garden Party .. ..	LONDON.
	Polo Tournament .. ..	BRIGHTON.
	Concours d'Elegance .. ..	EASTBOURNE.
	Ancient custom of marking the Royal Swans .. ..	RIVER THAMES.

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The outfit consists of a Wondersign matt black steel board in oak frame, fitted with feet to stand vertically, a font of 120 white Wondersign letters of permanently magnetised steel, and a neat carrying case with handle.

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AND CLARITY UNOBTAINABLE  
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Wondersigns provide the best, simplest, and cheapest method of producing your film-titles at home. ★ White permanently magnetised letters adhere firmly in any position to the matt ★ black steel background, while drawings made in white on black paper can also be attached by means of the letters. In this simple and fascinating way, you can set up your own titles and photograph them in a very few minutes.

★ Black letters on a white ground, or any other colour combinations are also obtainable.

★ ★ An enthusiast writes to us in these flattering terms about his Wondersign Movie titling-set. You will be delighted with this easy, fascinating, way to make your film-titles at home. Why not ask your local dealer for a demonstration, or send a card for the illustrated leaflet, to  
Wondersigns, Ranelagh Road, London, S.W.1.

# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 14th July.

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** President, Leslie G. Cresswell; Hon. Treasurer, Edward Taylor; headquarters, 22 Jocelyn Road, Richmond. This society was formed on May 2 by L. G. Cresswell, who is also acting as cameraman to the club. It was agreed that meetings should take place once a week, and after several rehearsals of our first production, "The Jumping Beans," directed by Ian Franklin, we hope by the time of publication of this report to be well into actual shooting. Providing that the above film is a success, the society hope to undertake more complicated productions in the near future.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham. This society has half completed its first production, a slapstick comedy, entitled "Even a Worm—". Its second production starts before this is in print, and the third production will probably be an all-women film produced by the lady members, stories for which are now under consideration.

The first production and the ladies' effort are on 9.5-mm.; the second production, which calls for a lot of trick and model work, will be on 16-mm., and one production will probably be made on 8-mm., as the vice-president has demonstrated the excellent results which can be obtained with these small cameras, projectors and film. This season the society are concentrating on more productions than last year, the average length of which will be between 300 and 400 ft.

**CROYDON AMATEUR FILM CLUB.** Hon. Secretary, J. Reinhold, 36 Morland Road, Croydon. The local interest aroused by the club's historical film of Croydon is most gratifying, and His Worship the Mayor and the Lord Bishop of Croydon have graciously extended their patronage to the work. From the results obtained so far it can reasonably be hoped that when completed this film will prove to be somewhat out of the rut of the usual amateur film.

It has been decided by our Social Director, Mr. H. Barndon, to stage a garden party in the early summer in the studio and the grounds adjoining it. Further particulars of this will be announced later, and a cordial invitation extended to all who would like to attend.

**DERBY.** Mr. Leonard Potter, of "Abbotsmead," Darley Abbey, near Derby, is anxious to form a cine society in Derby, and would like all interested, whether they own apparatus or not, to communicate with him at the above address.

**FINCHLEY AMATEUR CINE SOCIETY.** Chairman, J. C. Lowe, "Elmleigh," Tenterden Grove, Hendon, N.W.4.; studio, Dollis Meads, Dollis Park, Church End, Finchley, N.3. Hon. Secretary, Miss Pat Anstey. With the advent of the summer season studio activities have eased somewhat, but an interesting weekly programme has been maintained. Reginald Leather recently interested a large gathering of

members with a demonstration of the new Cine Kodak 8-mm. and was congratulated on the excellence of his films made under the new system, while an exceptionally popular lecture and demonstration was given by M. Fer, of Messrs. Citex, Ltd., of the Bolex Sound System. Members accorded a special mark of appreciation to Eric E. Thompson, the well-known amateur cameraman, for his contribution to their entertainment by showing some 35-mm. films taken 20 years ago.

Two new scenarios are in the course of casting and production will commence very shortly.

All communications should be addressed to Mr. J. C. Lowe at the above address.

**INDEPENDENT FILM STUDIOS (AMATEUR), HULL.** Hon. Secretary, E.C. Jordan, 35 Park Grove, Prince's Avenue, Hull. The members of the I.F.S. send their compliments to HOME MOVIES and announce their entry into the amateur cine movement on 16-mm. film.

Our first production, "A Rep at the Professionals," has just been completed, and in a novel way illustrates the working of the modern projection room. We are at present engaged in lighting and make-up experimental work in preparation for our next film. The camera work is in the hands of J. Quine, and the other technical work is carried out by H. Grayson and E. B. Jordan.

We hope to increase our membership later on, when we shall make a further announcement.

**KILBURN AND BRONDESBURY AMATEUR MOVIE SOCIETY.** Hon. Secretary, C. F. W. Dickens, 1 Harvist Road, Kilburn, N.W.6.; Studio, St. Anne's Hall, Salisbury Road, N.W.6. With the continued growth of this society it has for some time been evident that reorganisation was necessary and as a result of lengthy discussions certain offices have been subdivided, new rules drawn up and numerous resolutions passed, not the least important being that, as from May 23, the style of this society has been changed to THE BRONDESBURY CINE SOCIETY, under which name our future reports will be found. A further resolution has been passed eliminating the status of associate membership, and until further notice all members will be of one grade with an annual subscription of 15s., payable half-yearly, plus a levy of 6d. for every meeting attended.

On May 17 we projected amongst other films our first experimental sound picture, a 60 ft. reel of 9.5-mm. entitled "Trinkets," shot in the studio during February from a script specially written for sound by A. Denman. The method employed was that of post-synchronised "indirect sound," as advocated by Andrew Buchanan in his book "Films," and as a first attempt it was extremely successful.

Our next lengthy production entitled "B" has not yet reached production stage, but should be put in hand during this month. As the society is not at present limiting

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**5 DAYS' FREE APPROVAL.** We will willingly send you a Weston Meter on 5 days' free approval, against deposit to value. You will be under no obligation, and your money will be immediately returned **IN FULL** if not entirely satisfied. Send £5 10s. for the model 627 Cine Meter (as illustrated above), or £15 10s. for the model 617 Universal Meter (for "Still" and "Movie" cameras).

### SELECTED BARGAINS

Pathescine Motocamera "B," f/3.5 anastigmat. As new ..	£4 10s. 0d.
Bell-Howell "Fino" 75, f/3.5 Cooke de luxe case. Perfect ..	£14 17s. 6d.
Pathescine Motocamera de Luxe, f/2.7 Zeiss Tessar. Perfect ..	£11 17s. 6d.
Zeiss 810 Kinamo, f/2.7 Tessar. As new ..	£10 17s. 6d.
Pathescine Cine Camera, f/3.5 anastigmat Motrix spring drive. Perfect ..	£2 9s. 6d.
Pathescine 200-B Projector. Complete. As new ..	£12 17s. 6d.
9.5-mm. Atosecine Projector, electric motor drive, resistance for all voltages.	£3 9s. 6d.
Pathescine Cine, f/3.5 anastigmat. Camo spring drive. As new ..	£2 12s. 6d.
Model "A" Siemens 16-mm. camera, f/3.5 anastigmat. As new ..	£14 18s. 6d.
Pathescine Motocamera de Luxe, f/1.5 Meyer anastigmat, 4X Meyer, f/8 Telephoto, f/3.5 Standard lens, all in focussing mounts, latest model. As new. List ..	£245 15s.
Ensign Silent Sixteen, f/1.8 lens, electric motor drive, resistance for all voltages, carrying case. As new. Cost ..	£226 5s. 9d.

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All Pathescine 9.5-mm. Cine Films (other than P.S.P.) received before 4 p.m. are ready 5.30 p.m. following day (Saturdays excepted). Developing 2s., Reloading 2s. 7d., post free. Customers' Films joined and Spliced, as required, no charge.

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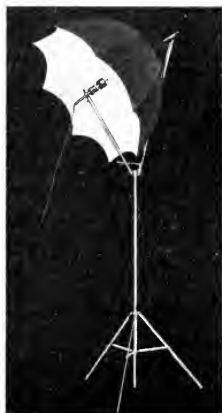
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The whole apparatus folding into a space no larger than a golf bag, its measurements being 46" x 4' x 4'. The Outfit comprises:

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- The consumption of current is 2½ Amperes on a 200-Volt Supply, or 2 Amperes on a 250-Volt Supply, and the Cash Price, Complete with Lamp, is

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membership and welcome visitors to the weekly meetings, the secretary will be pleased to send a guest ticket to anyone interested.

**LEICESTER AMATEUR CINE CLUB.** Hon. Secretary, R. T. Traslser, 85 Skipworth Street, Leicester. 1932 opened briskly with production activities. We started our most ambitious attempt, "June," ignorant of the technique of interior lighting and set construction, but with home-made lights, curtains and household rooms we produced this film of a hair-dresser's romance. The winter season began with our next production, "The Doubtful Quality," entered for the B.A.A.C. National Contest—an 800 ft. film which we finished in eight weeks. We started 1933 in the midst of our publicity production, which we finished just before Easter. A public exhibition of the three films was then given at the studio, described by the Press as a most successful undertaking.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8. We have had a very busy time lately selecting scenarios for production during the summer and next winter, and at present have decided on a "short" by S. I. East entitled "Concussion." A short time ago Mr. Ahrens, of the Agfa Co., showed us some fascinating films made by the Agfa colour process, and Mr. A. S. Bromley gave us a short talk on cameras and films, for the benefit of new members.

At our 16-mm. evening the following films were shown: "I'd Be Delighted To," an American amateur film; Mr. Ahrens' "Extinction," and two films by Mr. Salmon, one of which, "The Landlady's Daughter," is a very interesting lone worker's attempt at a story film. A 9.5-mm. projection evening was also held when various films made by members were shown.

We are now preparing for the outside sequences of "Panshine Pansy."

**MANCHESTER FILM SOCIETY.** Hon. Secretary, P. Le Neve Foster, 1 Raynham Avenue, Didsbury. "She Was Only a Dope Smuggler's Daughter"—But" is the title of a film produced during Whit Week by members of this society, who started on June 2 for a three-days' filming cruise on the Bridgewater Canal, accompanied by a motor boat loaded with cinematograph cameras and studio equipment. The production of the film is in the hands of P. Le Neve Foster and "Boh" Harper, and Ruth Le Neve Foster is responsible for the camera work. Miss Judith Todd, Secretary of the Preston Film Society, is floor manager.

**METEOR FILM PRODUCING SOCIETY.** Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow; studio, 234 Sauchiehall Street, Glasgow. The past month has been a fairly busy one, each of the three films in production going steadily ahead. "Nadia," the gipsy story, is being shot amid ideal surroundings on the banks of Loch Lomond, and the company are enjoying the weekly outings there. "All On a Summer's Day" also progresses favourably, and the third film has now passed the scenario stages and shooting began recently in a Glasgow railway terminus.

A party of members, headed by Mr. Jack Robertson—who is now our Treasurer—paid a visit one night to the projection room of a local picture house during the show and spent a most interesting and instructive hour.

There is a proposal afoot to organise a picnic outing to which members will be asked to invite their friends. Details of this will be circulated shortly, and it is hoped to

arrange for the shooting of a short scenario during the afternoon by new members and others who are not at the moment taking part in any of the other three films.

**NORWICH AMATEUR CINE SOCIETY.** Hon. Secretary, H. P. Dun; Hon. Treasurer, H. J. Marriott; club room, 11 Thorpe Road, Norwich. Following a report in the Press, keen interest has been aroused locally and our membership nearly doubled. As a result complete reorganisation has been necessary, each member being required to complete a detailed questionnaire, which has proved a great help in organisation and for club records. Our members are now divided into three producing units, each with a scenario well in hand, and in this way everyone is given a chance to take an active part in a film. One group is making an untitled crook drama, another a slapstick farce entitled "The Simple Life," while the other is engaged upon a light comedy entitled "Tove."

Rather than have unlimited numbers with no special active interest, we have limited membership to 40 for this year, the total at present being 35. We have had to close membership to lady members, as they are coming along in greater proportion to gentlemen.

Meetings are now held every Tuesday evening at 7.45, and these have been fully attended. To maintain full interest a social section has been formed to organise various competitions in the society and arrange outings and public shows.

Projection takes its regular part in the weekly programme and recently films have been shown from Ace Movies, London, Crystal Productions, Bolton A.C.A., Wimbledon, W.C.C., as well as unedited shots from our own productions.

**OXFORD STREET, W.1.** Mr. L. E. Jankinson, of 58 Hanover Buildings, Thomas Street, Oxford Street, London, W.1, is anxious to start a cine club in this district. Work would be done with 9.5-mm. at first but would probably change to 16-mm., and Mr. Jankinson will be glad to hear from anyone interested.

**REIGATE AMATEUR FILMS.** Hon. Secretary, T. H. Cheshire, 105 Holmesdale Road, Reigate. A meeting of prospective members of this club, which is in the first stage of formation, was held on May 16, some sixty persons being present, including representatives of Ace Movies and the Croydon Amateur Film Club. The subscriptions to the club are as follows: Active members, 10s. 6d. per annum, plus the cost of film used in production to be shared equally; inactive members, 10s. 6d. per annum; vice-presidents, £1 ls. per annum. Anyone interested is asked to communicate with the hon. secretary at the above address.

**SEEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, Esq., "Bordersmead," Loughton, Essex. Owing to the Whitsun holiday work on "The Girl From Nowhere" has been suspended, and we do not expect to finish this film until the end of September, but so far the production has been going very well.

No new members are required at present, but there may be vacancies towards the end of the year.

**SHREWSBURY AMATEUR CINE ASSOCIATION.** Hon. Secretary, C. W. Clews, 27 Wyle Cop, Shrewsbury. Considerable progress can still be reported by this newly formed association, which gave its first public entertainment before an enthusiastic audience on April 22. More members are still required, especially on the technical side, and anyone interested is asked to apply to the hon. secretary at the above address. Membership fee (technical), 10s. 6d. per annum; (associate



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**SOUTHEAST-ON-SEA AMATEUR FILM SOCIETY.** President, Alexander Field; Chairman, Henry H. Bentley; Hon. Secretary, G. A. H. Poole, 17 Grosvenor Road, Westcliff-on-Sea. This society, which was formed in August, 1932, has now a membership of over 100. There is a section each for Acting, Production, Sound, Lighting, Set-Building and Designing. The society has completed three short synchronised films, and "Holiday," under the direction of J. Hanson-Lowe, is now practically completed.

We are at present hard at work building sets and shooting scenes for our first "big" production, "Burning Snow." This original story, written by two of our members and directed by Reginald Poole, has the Essex marshes for its location.

On May 24 the society formally opened its new studio and projection room at 7a Brightwell Avenue, where we have a floor space of 65 ft. by 20 ft. in which to erect our sets; and this, combined with a lighting installation of over 10,000 watts, should enable the society to undertake fairly pretentious interiors.

The secretary will be pleased to hear from anyone interested.

**SUDBURY CINE SOCIETY.** Hon. Secretary, P. Midgley, "Tudor House," Priory Hill Avenue, Sudbury; studios, Sudbury Priory, Sudbury. The chief item of interest during the past month, excepting for continued work on the production of "The Scientist's Secret," was a projection night on June 10, when members and friends were entertained by a splendid programme of 16-mm. and 9.5-mm. films, including "Casanova" and "Archie's Innings." A few rushes of our own film were also shown and met with a pleasing amount of applause. The music was provided by a special amplifier and loud speaker lent by Mr. Midgley and heard in public for the first time.

The society has recently bought a new camera with an f/1.5 lens and the improved results obtained from it are well worth the considerable cost. Another improvement in equipment is the acquisition of two new De Luxe projectors loaned by members.

By kind permission of Mr. Harmer, the owner, the society has moved into more spacious quarters at Sudbury Priory and now has three rooms which are being used as studios.

### SYNCHROLUX SOUND FILMS.

**NORTHAMPTON,** recently produced their first film, "Via The Ether," the story of a man who attempts to get to the moon in an aeroplane. This took three months to complete as it entailed a lot of model work. A model aeroplane was built for the aerial scenes and lunar landscapes were constructed of plaster and cement. A full-size cockpit was built for the "close-ups." Sound was recorded on a Caimor outfit and synchronisation was by the Synchrolux contact system (only electrical connection between recorder and camera). The film was produced by S. Patrick and R. F. Hasdell, assistance in recording and lighting being given by Mrs. Patrick. Our sound system has been in use by its inventor (S. Patrick) for two years, but no united efforts have been made till now.

Our next film is to be a dialogue production and our small studio has been "dedicated" to obviate any echo effects, which are so disastrous in sound film work. The unit is only young and has at present four members, but we are keen enough to face the dual difficulties of sound and picture technique. We could do with one or two keen amateurs (9.5-mm.), who must be camera or projector owners—the greatest



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**WEDNESBURY AMATEUR FILM SOCIETY.** Hon. Secretary, Miss V. Bilington, 1 Union Street, Wednesbury. This society was formed just after Easter and has been forging ahead ever since, all the members being very keen. Production of our first film, "The Bricklayer's Banquet," has been suspended as we have been fitting up our newly acquired studio. We are using 9.5-mm. film and intend to do all our work on this stock. We have already discussed the script of our next film, which is to be a sound-on-disc talkie running to about 900 ft. "The Bricklayer's Banquet" is only about 150 ft. In addition to this, we are running a local news and interest film with a running commentary.

We still have vacancies for new members with or without apparatus—the only qualification necessary is keenness.

Since this excellent journal first appeared we have taken it in regularly, and have to thank HOME MOVIES for the existence of the society, as without it we should never have started.

**WHITEHALL PHOTO-CINE GROUP.** Chairman, J. F. Marshall, A.R.P.S.; Hon. Secretary, Harry Walden, "Heatherbell," Copse Avenue, West Wickham, Kent; headquarters, 6 Richmond Terrace, Whitehall, S.W.1. The membership of the Group has been steadily increasing and includes a number of very capable photographers, nearly every one of whom owns a camera and projector. The printed syllabus has been adhered to with one or two unavoidable exceptions, the alternate meetings being devoted to visits by outside lecturers. One of the members' evenings was devoted to

the making of an animated leader strip for the Group. Fixtures to the end of December have now been made.

At the Annual Exhibition of the Federation of Civil Service Photographic Societies two shows were given, consisting entirely of films made by members, as follows: "Dock Scenes" (F. Hunt); "Wind and Water" (H. T. Orrell); "The Broads" (R. A. James); "The Zoo and Whipsnade" (J. Chear); "The Hendon R.A.F. Pageant" (J. F. Marshall); Cartoon Film (J. F. Marshall); domestic and holiday shorts and "A Tiger Comes to Town" (H. Walden).

Recently the Group assisted in making the film of the Gymkhana of the Ministry of Labour and will be responsible for titles and assist finishing. Members in the Inland Revenue Department have also just taken 350 ft. of the recent Departmental Sports. The club is now getting into its stride and the secretary will be pleased to hear from cine workers in the Service, whether in London or the provinces, and whether or no they will be able to take an active part in the work of the club.

Best wishes for the continued success of HOME MOVIES.

**WIMBLEDON AMATEUR CINE CLUB.** Hon. Secretary, C. Watkins, 79 Mostyn Road, Merton Park; studio, 79 Worpole Road, Wimbledon. In accordance with the usual summer arrangements of this club, monthly meetings are now being held in the studio on the last Friday in each month. The present club film, "The Adventures of the Carot," directed by J. Nunn, is now well in hand and is expected to run to about 400 ft., and Mr. R. Harrington-Moore is finishing "Love in the Jungle," which he is directing. Many members are at work on finding outstanding stories suitable for filming to be entered in the competition for

the cup which Mr. G. Burnett will present for the best film taken during the summer. There are no restrictions as to length, size, etc., and Mr. Percy Harris has kindly consented to act as one of the judges.

Mr. C. Watkins is now secretary of the club and all communications should be addressed to him except on matters concerning publicity, which are still dealt with by Mr. H. C. Beaby, of 34 Murray Road, Wimbledon.

#### NORTH LONDON CINE SOCIETY

DEAR Sir,—The North London Cine Society wish to extend their heartiest congratulations to HOME MOVIES AND HOME TALKIES on its first birthday, and trust that they will have the opportunity of renewing their greetings for many years to come.

M. WILLIAMS,

Hon. Secretary.

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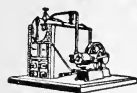


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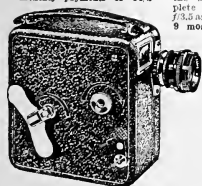
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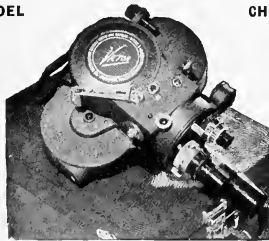
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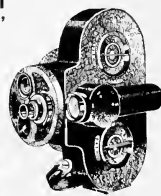
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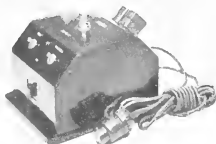
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**A BEGINNER TURNED LOOSE**

(Continued from page 53)

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(Continued on page 83)

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## A BEGINNER TURNED LOOSE

(Continued from page 82)

Count them out as you press the shutter button: 'Nought—er—one—er—two—er—three—er—four—er—five.' Anything longer than about five seconds is apt to become dull and boring." I realise now how true this is. The landing of the big salmon, for instance, took twenty-five minutes. I filmed all the typical and exciting incidents that occurred and the pictures are a good record of what took place; yet I used only about 20 feet of film in the process.

## A Good Comparison

A five-second exposure means just 2 feet of film. Twenty-four or twenty-five such exposures go to the 50-foot reel that runs for two minutes. A single 50-foot reel, that is to say, will give a far better record of a holiday than four six-exposure spools of ordinary camera film. The biggest item of expense with the single-picture camera is not the film itself or its development; it is the innumerable prints of pictures that have to be made for and given to friends. There is no such pitfall with the cine-camera. You don't give prints—though these can be made if you want them, the tiny pictures being enlarged to any size within reason—you show your friends the film with the aid of the projector.

## In the Long Run

In the long run the cine-camera is not a bit more costly to use than the still-picture type of instrument. It is certainly no more difficult to operate, and, as I have shown, I hold that it is actually easier. There is no question that it provides the finest of all records of what one has seen and done. Its minute size and small weight enable it to be taken anywhere.

## OUR MONTHLY PRIZE COMPETITION

(Continued from page 54)

Any continual resistance will serve, but if it is being overloaded care should be taken to see that when the lamps are full on no resistance is left in circuit or such portion would probably burn out.

There is at least one resistance on the market for dimming room lights, which is comparatively inexpensive and should suit admirably those who have not got a suitable projector resistance which they can use. Doubtless the Editor will advise as to whether this or any other resistance fulfils the requirements of the last paragraph!\*

N.B.—This lighting system will give any stated illumination at approximately one-half the current consumption of ordinary 500 W. or 1,000 W. lamps.—W. H. McNEIL, "Taynish," Bromborough, Wirral, Cheshire.

\*EDITOR'S NOTE.—The resistance should be able to carry four amperes and for use on 200 to 350 volt mains for 100 volt lamps should have a maximum value of forty ohms approximately.

## YOUR CINE QUERIES ANSWERED!

*Is there a cine problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.*

*Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

D. K. C., Norwich, asks some questions about cinematography in natural colours.

Answer.—At the present time there are three colour processes available for the amateur, but only in the 16-mm. size. Two of them, Kodacolor and Agfacolor, give true natural colour photography, all colours being faithfully reproduced, while the third, known as the Morgana, gives an interesting approximation to true colour effects, but is less faithful. We cannot describe these processes in detail in the space available here, but it is interesting to note that the pictures on the films used in all three processes are black and white, the colour effects being produced only when these are projected through the special colour filters attached to the projector. The film used in the Kodak and Agfa processes is of a special kind containing a multitude of cylindrical lenses embossed in the celluloid base while the Morgana colour process utilises standard panchromatic film. The Morgana requires a special camera and special projector available only from Bell & Howell: the Kodak and Agfa colour processes can be adapted to a number of the better class cameras and projectors.

F. P., Camden Town, writes: "I have recently been using the new Selo film, and while I like the results I am having difficulty in cementing splices. I am using the Kodak film cement (quite fresh), which seems to work excellently with the Kodak and Agfa films but will not work with Selo. What is the cause?"

Answer.—The bases used for the various makes of non-inflammable film vary somewhat and a cement which is suitable for one make is not always right for others. We ourselves have sometimes experienced similar difficulties when changing from one stock to another. An excellent cement for Selo, as well as Kodak and Agfa film, is made by Johnson & Sons (see tests in this issue). This is a clear, water-like fluid (which you should keep off your hands!) and it is applied in the usual way after scraping. Glacial acetic acid (which also works excellently with Pathé stock) makes a suitable cement for Selo film. Be careful to wipe any surplus off the splicer after use as it causes rapid rusting on iron and steel. Glacial acetic acid (ordinary acetic acid is no use) is obtainable from any chemist.

M. B., Liverpool, says: "I have been annoyed to find when receiving films back from the processing station that several pictures are lost through perforations made in the film. I have to cut these frames off

before the picture is projected. Cannot the manufacturers arrange to space these numbers on to a plain leader strip so as to avoid spoiling the frames?"

Answer.—The objection is not really a serious one. First of all, it is in your interests that the processing station should clearly identify every film received and the only satisfactory way is actually to perforate a number on the end of the film. You will find, on examining the picture, that at the most six frames are occupied by the perforation and those right at one end. The screen time taken by these six frames is roughly a third of a second. The leader strips which the makers provide are spliced on after the film has been processed, whereas the perforations are made immediately the film is received and before it is processed.

D. U., Bolton. See "The Editor's News Reel" in this issue. We certainly recommend the use of exposure meter by every amateur cinematographer, even if it is only a simple form of table. The point you make about comparing various meters and getting different readings is also dealt with in the article above referred to. Any of the well-known meters will give reliable results once you become accustomed to them and which type you choose is largely dependent upon your personal taste.

J. F. W., Clapham Common.—There is nothing whatever wrong with your lens, which is of one of the best makes. The trouble is merely that in using the very large apertures from 1.9 to 2.5, or so, you have not focused accurately. Remember there is very little depth of focus when using any lens at 1.9 and you must focus accurately if the image is to be sharp. In all such cases we strongly recommend you to measure the distance between the lens and the subject before every exposure with a distance meter or tape measure. If the subjects think you are too fussy don't let that worry you. Remember you are paying for the film, not they! It is no sign of inexperience to use either a tape measure or a distance meter of which there are several excellent varieties on the market. Care in focusing when using large apertures will be amply repaid by the improved results obtained. The distance meter to which you refer has been found thoroughly satisfactory in tests by this journal. It has all the advantages of the tape measure plus many more, and in your case would be a very good investment.

**Mary F. Cardiff.**—We cannot say which is the "best" of the five cine cameras you mention; in fact, a simple answer in such a case is quite impossible. Everything depends upon how much you are prepared to pay and exactly what you want to do with the camera. The answer in your case is somewhat simplified, however, as you want to do both Kodacolor and slow motion. There is no slow motion adjustment on any Cine-Kodak (save the new Cine-Kodak Special, which is not yet available in this country and in any case costs much more than you are prepared to pay), and although the Siemens Model B has slow motion it cannot be used for Kodacolor. The Essien-

**R. W. F., Spalding.**—To tell whether a film has been taken on negative-positive or reversal film look at the edges between the perforations. If these are quite clean and clear you are looking at a positive print from a negative. If the edges are black and opaque you are looking at a reversal film. Reversal film is run through the projector with the dull or emulsion side towards the screen while positive print is run through with the shiny side towards the screen.

**F. R., Redruth.**—You have not made any new discovery by pushing up the slider of the resistance on your Pathé projector and thereby getting a greatly increased light. The fact that your lamp unfortunately

The principle of increasing the efficiency of the lamp at the expense of its life has been utilised in the Kodak Photoflood lamps which are proving so popular for interior cinematography. Ordinary 200-watt lamp if run in normal conditions, will have a long life. By arranging to "over-run" they give an intensely bright light equal to that of a 400-watt lamp, but they only last for about 100 hours. This, however, is quite long enough for good deal of filming. The Photoflood lamps (which include a safety device) can be made quite cheaply (the price is 7s. 6d. each), and many users prefer to have a cheap lamp with a short life rather than pay a good price for a lamp giving no more light but having a very long life. As these lamps are only switched on during the actual filming and as filming time is generally only a matter of minutes and not hours they will provide a very small light bill as the average cine amateur would calculate. This season, you can take excellent films with your Pathé camera using P.S.P. stock and such lamps as these,

Permanent binding cases have been prepared, and full particulars are announced in this issue.

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**PATHE LUX MOTOCAMERA**, f/2.5 and telephoto attachment. Listed £18 18s.; very little used. What offers?—Brocklin, Airethwaite, Kendal, Westmorland.

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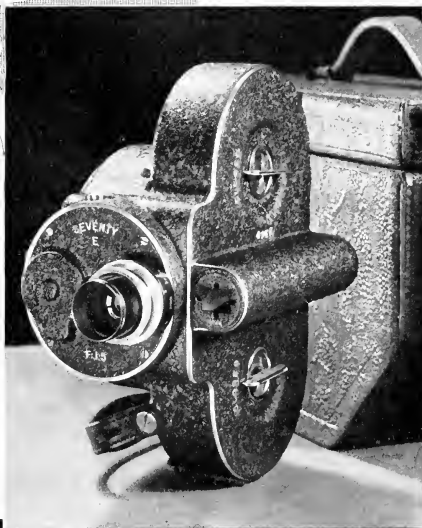
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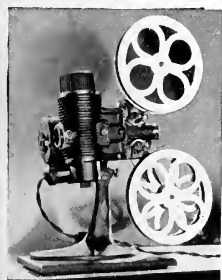
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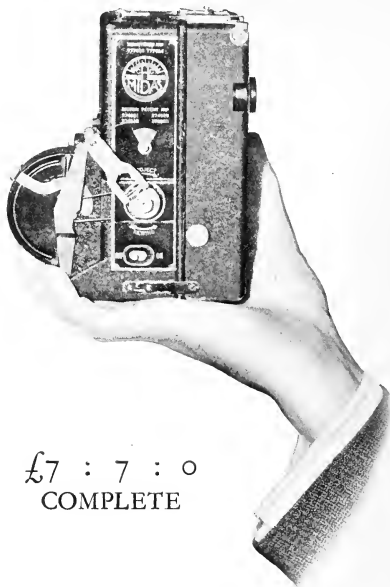
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OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 3** Edited by Percy W. HARRIS, F.A.C.I.**August, 1933**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	89	THE FUTURE OF THE AMATEUR CLUB...	102
CAMERA NEWS ... ..	90	THE A.B.C. OF HOME TALKIES ... ..	103
STOP ACTION PHOTOGRAPHY ... ..	91	THE MERRY REEL ... ..	106
OUR JULY COMPETITION ... ..	93	I.A.C. NEWS ... ..	108
HOW YOUR CAMERA WORKS ... ..	94	THE "OLYMPIA" COMPETITIONS ... ..	110
FROM HERE AND THERE ... ..	96	HOME MOVIE OPPORTUNITIES FOR	
MICKEY MOUSE METHODS ... ..	97	AUGUST ... ..	112
A GREAT MOVEMENT ... ..	97	NEWS OF THE CINE SOCIETIES ... ..	113
BEHIND THE BRITISH STUDIO SCENES ... ..	98	NEW CINE APPARATUS ... ..	116
HOME PROCESSING OF 16-mm. FILM ... ..	100	YOUR CINE QUERIES ANSWERED ... ..	119
LAPSE OF TIME... ..	101		

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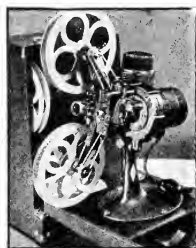
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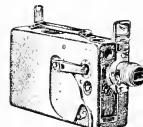
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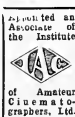
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*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

ON several occasions HOME MOVIES AND HOME TALKIES has suggested that the fields of endeavour in which non-professional cinematographers can excel are being seriously neglected, particularly by the Amateur Societies, many of which are devoting all their energies to imitations of the products of Elstree and Hollywood. Point is given to these comments by the article by Mr. George E. Mellor which we print in this issue. There is so much to be done—so many admirable subjects at our very doors—and it seems to us that the main cause of the trouble is neither lack of enthusiasm nor absence of technical ability. It is just that the average camera user has not learnt to see the pictures which are around him.

### The Competitions

In our March issue we made our first announcement of the HOME MOVIES AND HOME TALKIES Olympia Competitions, which are open to all readers and in which four gold medals and four cash prizes are offered. Full particulars of these competitions have been repeated in subsequent issues and as the closing date is the 31st of this month this is the last opportunity we have of referring to the matter before final entries are sent in.

### No Dramas

It will be noticed that the awards are offered for films other than the conventional comedies, dramas or thrillers, and so far we are disappointed with the number that have been sent in. One of the most difficult subjects is, of course, the "Best Film Taken at Olympia," but for this we are receiving a good number of entries. Again, the production of a good Amateur News Film calls for a sense of news values not possessed by every-

body, yet entries for this are coming in well. Our chief disappointment is that we are not receiving anything like enough entries for the "Best Child Film" and the "Best Animal Picture" sections, and we have a shrewd suspicion that there are a large number of excellent pictures of this kind which the owners have not submitted for fear that they do not reach a sufficiently high standard. We are confirmed in this view by having recently seen two or three admirable amateur films—far above the general level of excellence—which the pro-

blem of sound film supply for the home is being solved by the establishment in London of a large 16-mm. sound-on-film library with a widely varied catalogue and a very reasonable rate of hire—actually less than was charged not so very long ago for the hire of 16-mm. silent films. This Library will be available for all owners of 16-mm. sound-on-film equipment. As our readers know, there are already two good libraries of sound-on-disc films for the many users of this type of equipment. We shall have more to say on this subject next month. Meanwhile, we are glad to announce the news.

### Two New Books

Members of amateur cine societies will, we are sure, be interested to learn that at an early date HOME MOVIES AND HOME TALKIES is publishing two books of the greatest value not only to the societies themselves but to all amateur cinematographers. The first of these is "Film Craft," by Adrian Brunel, incorporating the very popular and helpful series of articles Mr. Brunel has contributed to these pages, together with a great deal of new matter contributed by such well-known experts as Ivor Montagu, Angus Macphail, Ian Dalrymple, Frank Wells, Lionel Rich, and many others.

### A Standard Work

The second is a new edition of Pudovkin's "Film Technique," also incorporating new matter. This book, which is considered the finest of its kind yet published, is the work of one of the great masters of cinematography and has been admirably translated into English by Ivor Montagu. Full particulars of these two new books will be given in our next issue.

THE EDITOR.

## HAVE YOU ENTERED FOR THE "OLYMPIA" COMPETITIONS?

Closing Date :  
**AUGUST 31**

See page 110

ducers did not realise would stand an excellent chance in our Competitions.

Get rid of that inferiority complex! There is still nearly a month before the closing date and even if you start now there is quite sufficient time to take, process and edit a real prize-winner! Remember, a hundred feet of really good film stands a much better chance than four hundred of inferior stuff. Prizes will be given for quality, not quantity, and the 9½-mm. user stands just as good a chance as he of the 16-mm.

Home talkies are due for a big fillip this coming autumn, and the big

lens as an extra. As an  $f/2.7$  lens is nearly twice as fast as an  $f/3.5$ , this new model should prove very popular;  $f/1.9$  is, of course, very much faster, representing an increase of speed of about three times over the  $f/3.5$ .

### Bell-Howell Progress

Bell & Howell, who have always made the highest grade of cine apparatus, have brought out a new model known as the 70E. This model, which has no turret, resembles in appearance the Model 70A, but has the advantage over the 70A of having four speeds (8, 16, 24 and 64 respectively) and an  $f/1.5$  lens. The new Cine-"Kodak" Eight referred to above, is not yet on the British market, but the Bell-Howell 70E is now available.

### Sound-on-Film Goes Ahead

We should not be surprised to see a sudden rush of 16-mm. sound-on-film apparatus this coming autumn and winter. Quite a number of excellent outfits are all ready, but the absence of an adequate supply of library films seems to be holding up most of the firms. The R.C.A. Photophone, B.T.H., and British Acoustic 16-mm. sound-on-film outfits have already been described in this journal, while Bell & Howell, Victor and Siemens also have outfits. Kodak have not announced anything, but we have good reason to think that their Rochester laboratories are very active. Even 9½-mm. sound-on-film will be announced shortly.

### Sound Cameras?

So far, of course, we have had no announcement of recording cameras for the amateur, but these should not long be delayed. After all, there is no great problem in their production, the fundamental difficulties having been satisfactorily solved with the 35-mm. outfit. The question of cost is important, but there are a number of ways in which this can be reduced for amateur work, and we confidently look forward to the amateur sound camera with the highest hopes. The sound will probably be recorded on a separate film in a separate camera, the combined print being made by the processing station.



"She was only a Dope Smuggler's Daughter" is the title of the Manchester Film Society's picture for which shots were taken on a barge last Whitsun. These pictures show the usual Barge costume was *not* adopted

## CAMERA NEWS

From Home and Abroad  
By "REDAX"



IT looks as if before long there will be quite a number of competing 8-mm. outfits. The Cine-"Kodak" Eight was, of course, the first, and has already achieved considerable popularity here. On the Continent Cine-Nizo have already announced both a camera and a projector for this size. Now Stewart-Warner, whose 16-mm. camera and projector have been very popular in the United States, although they have not been marketed here, have joined the ranks of 8-mm. producers. The Stewart-Warner Eight is so far unique in having three speeds (eight, sixteen and sixty-four frames per second), and is claimed to be the smallest three-speed camera in the world, measuring 6½ inches high, 2½ inches deep, and 1½ inches wide. It is equipped with an  $f/3.5$  lens, it sells in America for the same price as the Cine-"Kodak" Eight.

### A New Kodak Eight

The Kodak people certainly do not intend to be left behind, and I see that they have now brought out a Model 25 with an  $f/2.7$  lens, while they have already marketed one with an  $f/1.9$  lens which is interchangeable with a telephoto



The production was in the hands of Peter le Neve Foster and "Bob" Harper, with Ruth le Neve Foster at the camera. For the benefit of readers who are anxious to know the "second line" of the title, we believe it runs: "But she was some Heroin." It was a splendid idea to charter a barge and spend the Whitsun week-end on the Bridgewater Canal. The company was kept together, filming done in the right light and at convenient times and at night the party either slept on board or camped in tents pitched alongside. Members provided their own food, bedding and camp equipment, while the Society did the rest.

# STOP-ACTION PHOTOGRAPHY

By J. H. D. RIDLEY

**EDITOR'S NOTE.**—In this article Mr. Ridley, whose stop-action nature films have gained world-wide fame, describes and illustrates the methods adopted in his work. His previous article in the September, 1932, issue was much appreciated by our readers.

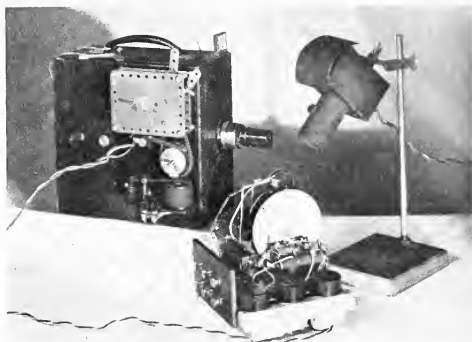
IN the September, 1932, issue of HOME MOVIES AND HOME TALKIES, I described in some detail a new field of exploration for the more serious-minded amateur cinematographer, and enlarged on the method adopted to adapt a standard amateur camera for stop-action work. The actual *modus operandi*, however, was given but a passing word, so it is in this article that I want to describe in greater detail the actual work that has to be undertaken before the film is ready for development.

Let us assume that the subject to be photographed is a mustard seed,

★  
The complete equipment as used by the author  
★

of comment or detailed photography. When the growth has reached such proportions that indicate a change of scene, the time is again taken and the total period of growth noted.

The duration of the average scene of a good film is rarely more than five to eight seconds on the screen, otherwise the eye and mind are apt to wander from the scene of action.

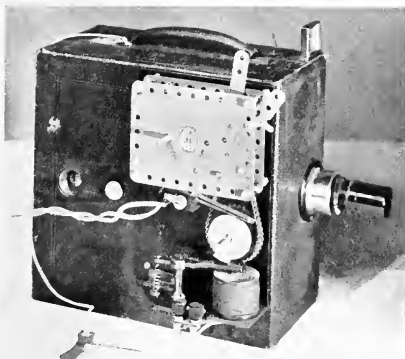


The Lay-Out

The next thing to do is to set up the complete "lay-out" on a table or other suitable rigid support. First comes the incubator, a most useful and necessary piece of apparatus. In this instance it takes the form of a large seasoned mahogany box about 3 feet square by 2 feet 6 inches high, and has a detachable glass roof and a glass door. At one side is a small hole covered by a sliding panel to admit the camera lens. The inside of this incubator is painted dead black to avoid reflection and grainy backgrounds. At the back, and opposite the glass door, is a 60-watt carbon filament lamp, and a small radiator made by winding a suitable amount of resistance wire upon an asbestos frame. This heater consumes about 90 watts and is sufficient to maintain the temperature at 68° Fahr. on the coldest day in winter. Temperature is recorded by a thermometer placed near to the seeds, and is controlled by raising or lowering the glass roof, usually in fractions of an inch. This form of temperature control is extremely useful, for one can definitely control the growth of the plant by either raising or lowering the temperature. A bowl of water is kept underneath the radiator to maintain a certain measure of humidity.

Inside the incubator is placed the support for the seeds. Almost anything will do for this for only soil must show in the photograph. So that, providing the height of the support is just below the lens level, all will be well. On top of this support is placed some form of waterproof article, such as a tin lid or saucer. Soil is then placed on the lid to such a degree that it "stands proud" of the lid and projects by about one inch. It should be pointed out that the soil must be damp.

Alongside the seed support are placed the spotlights. These consist of small lanterns, such as are used with microscopes, each fitted with a 60-watt gas-filled carb bulb, and are lit through adjustable transformers from the A.C. mains. The lights should be arranged on either side of



★  
A closer view of the camera. This is a hand-cranked 35-mm. model, and a special clockwork drive has been attached as shown. Observe the electro-magnetic release for the single frame exposures  
★

or rather mustard seeds, for half a dozen or so make a far more interesting picture than just a single unit.

It is necessary, not solely for observation purposes, to "try out" the seeds before photographing them, in order that an accurate idea may be gained of the actual time required for development, and also as an indication of the amount of control to be placed upon the camera. This preliminary investigation may sound very unnecessary, but upon it depends the success of the shot.

## Preliminary Tests

The experimental batch of seeds is planted under identical conditions that will prevail when the camera is in action. The time and date is noted, and careful watch kept to note any peculiarities that may be worthy

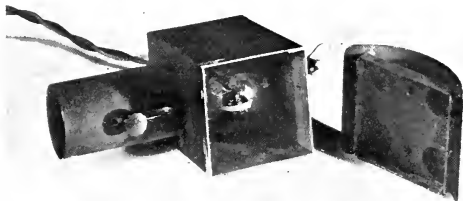
Therefore, unless the subject is of unusual interest no scene should last longer than about eight seconds.

Sixteen millimetres film carries forty pictures to the foot and is projected at the old speed of sixteen pictures a second. Therefore, to occupy the screen for about eight seconds, one hundred and twenty-eight frames will be required. This brings us back to the time observed for the growth of the mustard seed. For argument's sake let it be taken as three days (24 hours per day). It will be seen that the whole action which takes three days to complete must be condensed into eight seconds or 128 frames or exposures. So by dividing 72 hours by 128, the time delay for the camera is arrived at. In this case it works out at approximately one exposure every half hour.

the seeds and the condensers adjusted to give a fairly broad beam in order that where the seeds grow the plant will be floodlit and not pass into a dark belt half-way up the picture.

### Long Focus Lenses

The next procedure is to set up the camera and its associated gear. As the subject to be photographed is but 2 inches tall, at the outside, it will be necessary to make use of at least a 3 inch lens. This lens is then unscrewed until it can be focused down to about 10 inches. The camera is then fixed firmly to a rigid support, and a piece of matt leader film placed in the gate. Here it should be stated that for focusing purposes the writer has a spare gate for his "Cine-Kodak" which has the back cut away to the size of a frame. Thus it is possible to focus accurately upon the film. After focusing, the proper gate is replaced. As these gates are held in position with a coin slotted screw the substitution takes less time to carry out than to write about. In the case of seeds and other upward growths (as contrasted against the downward growth of roots, etc.), the seeds should be arranged to occupy the bottom of the frame so that ample room is left for the growth without premature moving of the camera. It may be necessary during the actual run to tilt the camera upwards slightly in order that the foliage may remain in the picture rather than the stalks.



★  
A spotlight dis-  
sected. The knob  
on the tube  
serves to focus  
the light by  
moving the lens

After the camera has been focused the mechanism should be given a try-out to see that all is in order before the film is inserted. Great care must be taken when inserting the film in order not to disturb the focus of the camera. It is a good policy to use the external view-finder and mark a point which can readily be distinguished anywhere in the room (obviously the seed is well below the vision of the finder) and adjust on this point, so that if the external finder is registered on a certain article, then the camera lens must register on the seeds. This can only be done after the seeds have been focused.

### Exposure Meters

As regards exposure, the writer has found that the standard extinction type of meter gives reliable results, after corrections have been applied for whatever film is being used. The meter should be operated from the

★  
Details of the timing  
mechanism. The sockets  
are designed to take  
plug connectors for the  
spotlights



same distance as the lens from the seeds, and carefully masked and hooded to prevent side light from the spotlights causing a faulty reading. Under normal circumstances, with the lights at a distance of approximately 12 inches, and photographing a light coloured seed, such as wheat,

In all probability it will be found that after the soil, upon which the seeds are placed, has been in the warm air of its incubator for a few hours it will tend to become dry on top, and therefore must be moistened without disturbing the subject. A good method is to press into service a scent spray charged with water, and spray the soil every twelve hours or so. Another method which is quite satisfactory is that of placing a layer of blotting paper beneath the soil and allowing a strip of the same material to fall into a cup of water. The pad will then draw a supply of water up the strip and so feed the soil.

(Continued on page 107)

barley, or mustard, and using Kodak Super-Sensitive stock, the aperture is  $f/8$  with the camera at half speed. This is merely an example and should not be taken as an indication of what may be expected. Very often, with darker subjects, or with the lights o, necessity placed at a greater distance the lens is working at full aperture of  $f/1.9$  with Super-Sensitive stock.

If the apparatus (especially the clock mechanism and the relay in the camera) has been constructed carefully, little trouble should be experienced. All that is necessary in the usual course of events is to keep the clock fully wound, for the camera motor will handle more footage than is likely to be required even on the longest take. It is essential that the batteries supplying the current for the relays be kept in first-class condition, otherwise the relay contacts will fail to close correctly, and consequently ruin one or more exposures.



Spotlight ready for use

# OUR MONTHLY PRIZE COMPETITION JULY WINNERS

WHILE there has been a certain slowing up in the entries for our July Competition, due probably to greater outdoor activities, almost every idea sent in this month has been worthy of inclusion on this page. The three ideas finally chosen were Mr. P. F. Carmichael's extremely ingenious device for making double exposures on 9½-mm. film; Mr. H. C. Hughes' quite novel screen, which we have taken the opportunity of making up for ourselves and have found very satisfactory, and finally, Mr. J. Clifford Todd's interesting solution of a problem which has worried many of our readers, i.e., how to remove a partly-run super-reel from a Pathé projector.

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers and next month three half guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the September Competition should reach us not later than August 12. The Editor's decision will be final.

## Double Exposures Made Easy

I have made a small device, taking the form of an adapted Pathé charger, with the idea of providing a simple method of making double exposures without the aid of a dark room. The procedure is as follows: First, if thought necessary, a discontinuity slot is made *below* the claw before loading charger into camera. A certain amount of film is exposed; the charger is then taken out and reversed, since it operates either way up. The film is then run back with a cover over the lens, or while making the second exposure upside down, if the latter is a non-moving one. If it is animated, then the motor is stopped when the slotted frame is reached (this will be heard) and the charger again reversed to take the second exposure. The slotting is a safety measure to prevent the film being pulled completely out of the top chamber, and to make sure that the exposures synchronise.

As regards construction: a corresponding take-up hole was made at the other end of the metal cover. A ring similar to the usual one but made of thick black paper was slipped through it, leaving enough projecting on the outside to be stuck down in small segments, thus making the fitting secure. Part of the usual film opening at the take-up end was cut away so as to correspond with the usual film outlet. A spare bobbin from another charger must, of course, be fixed to the inside of the film on loading.

If a slide-changing bag is available small lengths of film may be rewound

treatment. I gave it a good coat of white paint again, and while it was still wet I spread over it a thick coating of French chalk, until it was like a thick matt all over the white paint. This I left to dry for a few days and then brushed off with a clean brush all the surplus and loose chalk.

The result is a splendid brilliant screen, which is not *shiny* but is dead white. I may say that I could not get any paint that was without a *shiny* surface.

## Low Cost

The cost was only about ninepence for stain, white paint, and French chalk and a few coppers for plywood and moulding.

The screen can safely be washed and if the surface ever becomes too dirty to wash it can easily be gone over again with paint and chalk.—H. C. HUGHES, 62 William Street, Hoole, Chester.

## THE PLASTERER'S ART AT ELSTREE



This picture of a "fake" inn door erected at Elstree should be examined in conjunction with the article "Behind the British Studio Scenes" on page 98

in daylight by unloading the camera inside it and rewinding with a handle.—P. F. CARMICHAEL, Shandon Hotel, Shandon.

## An Excellent Screen

As a newcomer to movie-making I was at a loss to know how to make a good, brilliant screen cheaply. I procured a sheet of plywood, 4 feet by 3 feet, and all round the edges nailed a nice plain moulding. Then I thoroughly smoothed the surface with sand-paper and painted the plywood with four coats of ordinary white paint, allowing each coat of paint to get thoroughly dry and sand-papering it before applying the next coat.

Then the moulding round the edge came in for treatment. I could not get any *matt* black paint, so I painted it with three coats of black shoe-stain, which dries nearly matt.

The plywood then had its last

## Removing Super-Reels

A super-reel in the Pathé Home Movie Projector cannot be removed until the whole reel has passed through the machine. This is sometimes inconvenient—when, perhaps, the latter part of the reel is not required to be projected—and the following is a simple alteration by means of which this difficulty can be overcome.

With an ordinary hack-saw make a cut in the casing of the take-up chamber of the machine between the retaining bolt of the lamp-house and the screw which holds the pressure guide. The film can now be slipped through this cut at any point. See that the cut is, roughly, at an angle to the track of the film or the film will enter the cut and become scratched. Also see that all metal filings are removed after doing the job.—J. CLIFFORD TODD, 5, Newington Terrace, Broughty Ferry, Angus.

# HOW YOUR CAMERA WORKS

## A Quick Guide to Successful Exposure

By **PERCY W. HARRIS, F.A.C.I.**

**T**HIS is a month of all the year when cine cameras are most in evidence. For many of us week-ends and the holidays are the only times when we can go out and shoot, and as in our delightful climate fine weather is generally reserved for office hours and rain for week-ends, it is not surprising that our annual fortnight or three weeks becomes a true cinematographic holiday!

A number of articles on exposure have already appeared in these pages, but as we have so many new readers we think it well to repeat some of the information previously given and to amplify it more, perhaps, than has been done previously. The technical standard of many amateur cine films is much lower than it should be, and far too often the apparatus and not the operator is blamed for a poor result. As we have tested and used practically every cine camera on the market we have no hesitation in saying that not one bad film in a hundred can be blamed on the camera and a similar remark can be applied to the film itself. Cine film varies in quality just as does the film used for still cameras, but we can assure you that no really bad film is sold. What, then, is the cause of most bad films? Faulty exposure.

The cine camera is, of course, nothing more than a special camera designed to take a long series of snapshots, one after another, at a steady rate. For convenience the sensitised film is rolled up on a bobbin and fed through

the camera, not continuously, but in a series of jerks. When one section of film is in position the shutter of the lens opens for a fraction of a second and immediately closes again. As soon as it is closed the film is moved on by clockwork for just a sufficient distance to expose a new piece of film, the lens opens again, shuts once more and once again a new piece of film is substituted. This goes on so long as you hold the release down until the roll of film is exhausted.

### Still and Ciné Cameras

In principle there is little difference between your ordinary still snapshot camera and a cine camera. In each case we have the image focused on the film, the exposure being carried out by opening and shutting the lens. When you look at a subject with your eye it seems to you brilliant or dull according to the amount of light reflected from it, but your eye does not make any permanent record and is, generally speaking, kept open all the time. Your eye is also a very sensitive organ and nature has arranged a device known as the iris (a ring-shaped muscle) which diminishes the aperture of the eye if the light is very bright so as to prevent the intense brightness injuring the delicate surfaces. You have noticed that in a dark room the pupil of the eye is large and in bright sunlight it contracts. Actually what is happening is that the nerves of the eye act upon the iris muscle and cause



(Fox Photos)

If the camera is set up and focused a child can easily operate the release

the aperture to be closed as the light increases beyond a certain amount.

Now in a camera the image of the scene is focused on the film and the longer the image is focused on this film the greater is the chemical effect produced. What we are aiming at is to get after our final development and printing an image showing the scene we have photographed in tones of black and white. If we are photographing a black-and-white chess-board there will be focused on the film a series of squares, the black squares meaning there is no light and the white squares a lot of light. Where there is no light there is no action on the film and where there is bright light action takes place. For a given scene a certain amount of light reaching the film will produce an excellent result. If we do not have enough light the scene will not register its details in shadows and if we have too much there will be far too great a light action and the whole thing will be "clogged up."

### Controlling Light

The regulation of the amount of light reaching the film (whether it be in a cine or still camera) is therefore of great importance. There are only two ways of controlling the amount of light, one is by the time the shutter is kept open and the other is by the amount of light the lens will allow to enter. Photographic lenses are of different sizes and are rated according to the amount of light they will let in. The method universally adopted is to give the proportion of the diameter of the lens opening to the distance from the optical centre of the lens to the sensitive material. For example,  $f/8$  means that a proportion of lens diameter to the distance from the lens to the film is



Shooting a scene in "All on a Summer's Day," a Meteor Film Producing Society's production

1 to 8;  $f/4.5$  means the proportion is 1 to 4.5;  $f/2$  again means that the distance from the lens to the film is just twice the diameter of the lens opening. You will thus see that the smaller the figure the larger the amount of light which will reach the film.

It is not easy at first sight to see the relationship of exposure to lens opening or aperture, for if the opening is twice as great, not twice but four times the amount of light is permitted to enter. You will realise this if you draw two circles, one twice the diameter of the other. You will see at once that the available area is obviously increased as the square of the number.

### The Iris Diaphragm

The alteration of the opening of the lens is usually effected by a device known as an iris diaphragm, a clever piece of mechanism copied from the human eye. If you examine your camera lens carefully you will be able to see the movement of this iris diaphragm as you move the little lever or ring which controls the " $f$ " numbers. Lenses are usually marked with their maximum aperture and then with a scale showing the various apertures to which it can be "stopped down." Generally speaking, the consecutive stops are marked with openings which give double the exposure, for example, 4, 5.6, 8, 11, 16, etc.;  $f/8$  allows twice the amount of light of  $f/11$ ,  $f/11$  twice the amount of  $f/16$ , and so on. If at any time you want to compare apertures, particularly when they are not whole numbers, all you have to do is to take the two figures and compare their "squares." For example, if you want to find how much faster  $f/4$  is than  $f/8$ , all you have to do is to take the square of 4, which is 16, and the square of 8, which is 64, and you will see the proportion is 4—1. I have taken this example because it can be done quickly in the head, but, of course, you will require a piece of paper to work out how much faster  $f/1.9$  is than  $f/3.5$ . Try it and you will see it is about  $3\frac{1}{2}$  times as fast. An  $f/1.5$  lens may not sound to you very much faster than  $f/1.9$ , but you work it out and you will find that it is over half as fast again!

### Shutter Speeds

The other way in which we can vary the amount of light reaching a film is by varying the amount of time the shutter is open. With a still camera this can be varied over wide limits and thus we have shutters marked to give everything from one second to  $1/3000$ th or so. In the cine camera, however, we have a difficult problem here, for our standard speed of taking is sixteen pictures a second (in the Pathé cameras the standard speed is fourteen a second), and, of course, we have to allow a certain amount of time for moving the film on. Actually, with a cine camera running at normal speed  $1/32$ nd of a second is occupied in moving the film

along and another  $1/32$ nd for the exposure. A few very high grade cameras are so perfectly made that it is possible to allow as long as  $1/27$ th of a second for exposure but this represents the slowest exposure at which a cine camera running normally can be operated. It is not convenient, save in special cameras, to vary this speed, and so you can reckon in cine work the shutter speed is constant at about  $1/32$ nd of a second, and our only means of varying the light admitted and therefore controlling the exposure is by varying the lens opening with our diaphragm.

### What Opening?

What lens opening, then, shall we use? This depends upon one thing only, and that is the amount of light reaching the film from the subject. This amount of light is controlled by the intensity of the light source and

have mentioned above, films vary in speed and we must know the material we are using before we can calculate our exposures correctly. There are several kinds of cine film available and a brief consideration of these is necessary before we go any further. Cine film first of all can be divided into two kinds, the "reversal" and the "negative-positive," usually abbreviated to "neg.-pos." With reversal film the actual strip of film you take in the camera is developed in such a way that it is turned into a positive ready for projection. In the neg.-pos. film the film in your camera is developed as a negative just as your spool of still pictures is developed as the negative, and from this a positive print is made. Each kind has advantages and disadvantages which I do not propose to discuss here, but so far as speed is concerned they do not necessarily differ. Another classification of



[Fox Photos]

Don't miss shots like this during your holiday! Miss Betty Jones, the only station-mistress in Wales, at Tan-y-Bwlch

the range of brightness of the subject. An ordinary street scene, for example, on a bright sunny day in August with no deep shadows anywhere will probably require on normal film an opening of  $f/8$ . Another scene taken at the same time of day, but under the trees in shadow, may require our largest opening of  $f/3.5$ . Again, our same street scene on a dull day will reflect much less light and will require perhaps  $f/4.5$ . There are only three ways of finding out what is the correct exposure—to find out by the expensive method of trial and error and experience, to work out the exposure from a set of tables, or to use one of the many devices sold under the name of exposure meters which give a more or less accurate measurement of the exposure required.

### Film Speeds

Then there is the question of the sensitivity of the film used. As 1

film is into "ortho" or, giving it its full spelling, "orthochromatic," and "pan" or "panchromatic." Orthochromatic film is only sensitive to certain colours of light and being completely insensitive to red it can be developed in a red light and loaded into chargers when they are not of the daylight loading variety. Amateurs who like to develop their own will naturally use the orthochromatic variety of film as they can see what they are doing in the dark room. Panchromatic film, on the other hand, is sensitive to all colours and has to be developed and loaded in complete darkness. Actually, orthochromatic film is unduly sensitive to violet and blue and has only a little sensitivity in the green and yellow, or expressed in another way, it has not a faithful way of depicting the scenes. Panchromatic film being sensitive to all colours gives a much better rendering



of certain scenes, such as those in which light green leaves or grass figure prominently. Again, in orthochromatic film, blue comes out much too light and red much too dark. With panchromatic film reds come out much more naturally. Panchromatic film is not necessarily uniform in its rendering, however, and most of it is still too sensitive to blue, for which reason filters are often used with it to repress its excessive sensitivity in some directions. A yellow filter of the correct depth used with a panchromatic film will sufficiently repress the blue to show up white and fleecy clouds on a blue sky. Blue, of course, is darker to the eye than white, but with orthochromatic film it will photograph practically white, which is the reason why in many cases those pretty clouds did not appear in your final film! Recently, too, green filters have been introduced for use with certain pan films. A green filter is one which represses both an excessive sensitivity to blue and a similar excessive sensitivity to red, for some panchromatic films are too sensitive to red just as the orthochromatic films have been too sensitive to blue. The latest super-sensitive pan films have the excessive sensitivity to blue repressed considerably and actually give without any filter at all as good a rendering as was previously obtained with the ordinary panchromatic film using a light filter.

### Speed Tables

But to revert to the question of speed. With the 9½-mm. size, reversal and neg.-pos. films are obtainable both in orthochromatic and in panchromatic varieties. With every Pathé camera is supplied a little booklet of instructions in which you will find a table for exposures giving a good general guide without the cost of a meter. These tables are worked out for the ordinary orthochromatic film Pathé, and if you are using the new P.S.P.F. film, which means fine grain high speed panchromatic, you can reckon that this is twice as fast as the ortho variety. Just recently, too, there has been a considerable improvement in the orthochromatic stock which is now supplied in the fine grain variety. The Gevaert 9½-mm. ortho film will be found to be faster than the Pathé orthochromatic, and you should bear this in mind when you are changing from one to the other. The new Pathé fine grain ortho film, however, is slightly faster than that previously sold, quite apart from its considerable improvement in quality.

### Sixteen Films

In 16-mm., again, you can get reversal and negative-positive in ortho and panchromatic. There are, however, three kinds of film to consider in the 16-mm. size, the orthochromatic, panchromatic and super-speed panchromatic. This last is twice as fast as the ordinary panchromatic, for which most of the exposure tables have been worked out. Both Kodak and Siemens

have marked on the front of their cameras little exposure tables which will be found very useful and generally reliable, but you should remember that these have been worked out for the ordinary pan speed, which is about the same as the ordinary ortho 16-mm., and not for the super-pan.

In 8-mm. so far there is but one kind of film available, and this is a reversal panchromatic film having about the same speed as the ordinary 16-mm. pan film. It is not so fast as the super-pan (of which the Kodak super-sensitive and the Agfa Novopan are excellent examples), but is probably slightly faster than the ordinary panchromatic, besides having a remarkably fine quality and grain.



Filming a school story at Shrewsbury  
(See also illustration on page 102)

## FROM HERE AND THERE

### A Useful Hint

THE EDITOR, HOME MOVIES AND HOME TALKIES.

DEAR SIR,—When I am editing films I find it very convenient to have a book at my side so that I can push the cut ends in the book, which holds them till you are ready to join them. —Yours truly,

ROBERT OWEN.

Bolton, Lancs.

### On Titles

THE EDITOR, HOME MOVIES AND HOME TALKIES.

DEAR SIR,—In reply to Mr. Harry Walden's letter published in your July issue, I should like to point out that the titles in Mr. Ahern's film were not of the type described by Mr. Mantle in your June issue. We have seen this film ourselves on several occasions.

On inquiring from various friends and others, we find that the spoken title superimposed on the bottom of

the picture is greatly preferred as there is action to look at if one reads the title through quicker than the film editor allowed for.—Yours faithfully,

KENNETH F. MILLER,

Vice-President,

Beckenham Cine Society.  
61, Queen's Road, Beckenham.

### A Good Suggestion

THE EDITOR, HOME MOVIES AND HOME TALKIES.

DEAR SIR,—May I suggest that a very interesting film may be made under the title of "Month by Month."

I commenced making one in February and have divided the film into sections comprising shots taken during each month, the main title for each month being the respective month's name. It is surprising how continuity can be maintained with the various subjects filmed, both personal and of general interest. As an instance may I quote my effort. The film commences: Main title "Month by Month," followed by a jumbled mass of cuttings from a calendar, then first sub-title "February—Grey Seas—Grey Skies," the shot following being that of a rough sea; then follows "And Snow," with some snow scenes. This treatment is continued up to the present time and includes holiday scenes, etc.

At the end of the year one is possessed of a complete record of the year, widely varied yet with a continuity that progresses.

Wishing HOME MOVIES AND HOME TALKIES every success, I am,

Yours faithfully,

J. C. SCOTT.

### International Competition

In conjunction with our French contemporary, *Cine Amateur*, the French Federation of Amateur Cine Clubs have organised the Third International Contest for the best Amateur Films of 1933, which will be held in Paris on December 8, 9 and 10 this year.

The competition is open to genuine amateur clubs only, and but three sizes of film may be entered—16, 9.5 and 8-mm.—under three classes, viz., (a) those made from scenarios; (b) travel and instructional films; and (c) films not included in (a) and (b).

The Federation's Delegate for foreign affairs is Mr. T. Shaw, Junr., 94 rue Saint-Lazare, Paris (9e). Secretaries of clubs intending to enter should write to Mr. Shaw as soon as possible, and in any case before the end of September.

### Camera & Gramophone Co.

A large number of readers will, we know, be interested to learn that Mr. Fred Stillman, who has helped so many movie-makers along the road to success, has recently joined the Camera & Gramophone Co. in the capacity of manager. All who know Mr. Stillman will join with us in wishing him the very best of luck in his new post.



## MICKEY MOUSE METHODS

### HOW DISNEY WORKS

Now that Mickey Mouse Films are available in 16 and 8 mm. the following notes have additional interest

**P**ARTICULARS of some of the methods used in the Walt Disney studios, where Mickey Mouse and Silly Symphony cartoons are produced, have been published recently in "The International Projectionist." Readers of our previous article on the making of animated cartoons will be interested to learn that an artist-animator working steadily can produce only 5 feet of action every eight hours. Translated into screen time, this means about 3½ seconds! Only by employing a large and well-organised staff can the work be carried out in a reasonable time. The organisation of the Walt Disney studios is such that one picture is produced a fortnight.

#### Celluloid Sheets

The animator confines his drawings to a field approximately 7 inches by 9 inches, the drawing board being provided with an inset of glass under which is placed an electric light. When the animator has completed his particular scene (there are, of course, a number of animators working at the same time) the drawings are turned over to the inking and painting department, the function of which is to transfer or trace each drawing on celluloid sheets about  $\frac{5}{1000}$ th of an inch in thickness. As explained in our previous article, celluloid backgrounds are used so as to avoid drawing all of the picture on each frame, and as many as four sheets of celluloid may be super-imposed before the picture is taken. For this reason if at any time there are only one or two sheets of celluloid containing drawings, the thickness of four is made up with

★  
This will fit the  
Kodak title  
frame and can  
be used for  
Pathe and  
Victor

★  
blank sheets to preserve uniformity. After the celluloid tracing has been prepared the pictures are photographed and then subsequently all traces of ink lines and paint are removed from the celluloid by washing, thus preserving the sheets for further use. Actually, however, they are rarely used more than three times as they show signs of marking and wear after that. Approximately a hundred hours are required to photograph a cartoon subject which averages about 600 feet of film. If the subject is particularly elaborate the shooting time may easily run to 150 hours.

## A GREAT MOVEMENT

**And how the Amateur Movie-maker can help it**

**A** MOST interesting and valuable catalogue of instructional films has been compiled by the Central Information Bureau for Educational Films, whose offices are at 103, Kingsway, W.C.2. There are one hundred and eighty-four pages of information in this book, which is

issued free to subscribers to the Bureau or sold for 3s. 6d. to all who may be interested.

It is, of course, impossible to give here a list of the films (9½-mm., 16-mm. and 35-mm.) contained in the book, but we are sure that most people have no conception of the very large number nor of the wide variety and interest of the pictures of this nature available in the various libraries. They come from all parts of the world and range over such subjects as Agriculture; Art; Engineering and Industry; Geography and Travel; History, Literature and Fairy Stories, Religion; Operas; Manners and Customs; Anthropology, Astronomy, Hygiene; Nature Study (Animal Life), Flowers and Plants, Butterflies, Moths, Insects and Reptiles, Marine and Aquatic Life; Physics, Chemistry and Geology, Physiology; Fishing, Ski-ing and Mountaineering—indeed, records of most of the activities of man and beast in all parts of the world are available in this truly wonderful collection of pictures!

#### A Great Force in Education

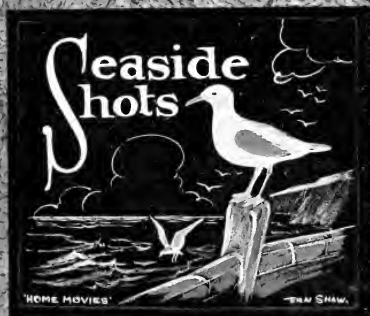
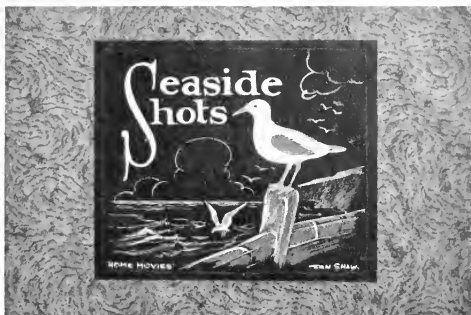
The moving spirit behind the Bureau is Mr. J. Russell Orr, formerly Director of Education and Member of the Executive Council and Legislative Councils of Kenya Colony. Mr. Russell Orr shares with most thinking men and women the belief that the film is, or should be, a great force in education—using that word in its widest sense—and in binning together the peoples of the British Empire. This catalogue is the outcome of the efforts he has made consistently, during the past three years, to develop the use of visual education among the Indian and African races of the Empire in order

(1) that the traditions, ideals, customs and antiquities of Great Britain should be vividly presented in all parts of the Empire; and

(2) that the customs, administration and aims of the various races should be made known to the people of Great Britain.

Schools and other organisations in Great Britain can, of course, rent films; but the Education Departments in India and the Colonies are cut off; few producers are willing to

(Continued on page 119)

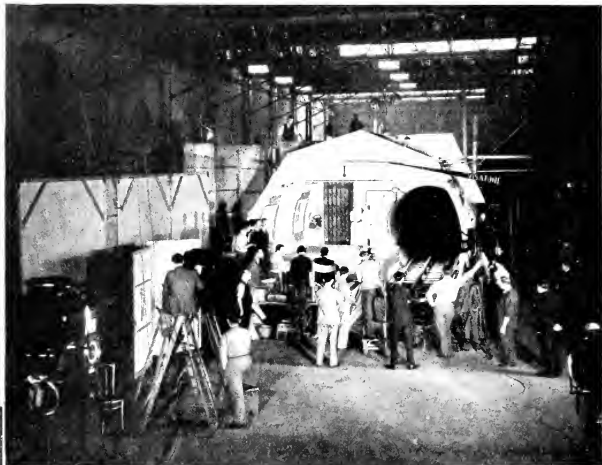


Cut this out and slip it in the Bell-Howell, Enslen or Cinecraft title frame

# BEHIND THE BRITISH STUDIO SCENES

**E**NORMOUS strides in studio technique have been made recently in the British Studios and the art direction of the better British films can now challenge comparison with the best of other countries.

HOME MOVIES AND HOME TALKIES makes a regular feature of reproducing "behind the scenes" pictures depicting how the various effects are produced, as we hold the view that almost every picture of this kind gives some useful hint or tip to the amateur. Take the London "Tube" scene, for example. Here the set is of very small extent, but an excellent impression of reality is created. Scenes of this kind are certainly not beyond the capabilities of the more ambitious amateur societies. Beaver board, paper and cardboard are the chief constituents, while the rails are, of course, wood. The "iron" gate can be made up



In the Stoll Studios at Cricklewood, making the "Tube" scene shown in detail below



John Gielgud making a train scene in "The Good Companions"

of wood trellis, and a poster or two from the Underground Publicity Department will finish off the scene.

In "The Good Companions" picture studio hands are pushing the dummy railway coach a few yards while the camera (in the shadow on the right) reels off the farewell scene. This kind of thing is outside amateur activity, requiring a very great attention to detail and considerable mechanism.

Lighting plays a very important part in creating the illusion of reality. All but the first foot or so of the Tube tunnel is in deep shadow and therefore need have no detail. The strong concentration of the light on the figures directs attention to where it is wanted, and in the film we scarcely receive more than a general impression of the rest of the station, although here, of course, we

can examine it at leisure. There are dozens of every-day scenes, the interest of which is concentrated in a very small area, and in which a few well-known objects will suggest the locale. A Lyons menu, sugar basin, and the familiar trio of salt, pepper and mustard, with passing flashes of neatly uniformed figures, can just as easily create the impression of a crowded cafe as the most elaborate set with dozens of waitresses and a well-stocked counter.



This is the scene as it appears on the screen in "The Love Wager" (Paramount)

The photographs reproduced on this page all illustrate very interesting aspects of the great art of film make-believe. The illustration at the top of the page is an interesting example of the combination of artificial light and daylight to get the effect required. It is not always realised that while the position of the sun in the heavens moves from hour to hour (and pictures cannot always be shot exactly when desired), the set must remain still. Furthermore, when a number of sets are being prepared it would frequently be inconvenient to erect any particular set in a position to get the best light from the sun. You will notice also that artificial rain can be showered on the actors when required from the net work of water pipes above the set. It is typical of the British climate that,



Rain or sun can be artificially produced on this set in an Alexander Korda production for Paramount



Hampton Court Palace Bridge: built up of plaster at Elstree for the B. & D. film, "Henry VIII"

while it will generally rain when you want sunshine, you can be perfectly sure that the sun will shine brilliantly if a rain scene is required!

We believe the British & Dominions Film Co. made many efforts to obtain permission to film a number of scenes for "Henry VIII" in the grounds of Hampton Court Palace, but there were so many restrictions that they have found it advisable to reconstruct some of the parts in their grounds at Elstree. Our picture shows a



A complete replica of Court No. 1 at the Old Bailey, built up for "Love's Old Sweet Song" at the Stoll Studios at Cricklewood



A fine old street built "on the lot" at Elstree. This has been used in several films, including "The Good Companions" Sasha Ltd.

that the general rule followed in scenes of this kind is first of all to cover the whole scene with a uniform illumination and then with spot lamps or other special lights to accentuate the high lights and give modelling where necessary.

The final picture is a splendid example of the modern studio plasterer's art, and represents an old village street built up in the studio grounds at Elstree; the houses are, of course, mere shells covered with thin composition board and plaster, extending only just so far as the eye of the camera can see. Old walls and worn brick work are reproduced quickly and easily by making a mould of the genuine material and subsequently making plaster casts from the moulds as required.

# HOME PROCESSING OF 16-MM. "NEG.-POS." CINÉ FILM

By "RIVERSIDE"

## 1.—HANDLING THE FILM

EDITOR'S NOTE: In the series of articles of which this is the first, the processing of 16-mm. negative-positive film will be treated. Later articles will deal with 9½ and 16-mm. Reversal stock

### Introduction

THIS is the first of three articles on the processing of neg.-pos. sub-standard cine film, based on continuous experience during eighteen months of production and other film by the Riverside Film Fans. Results obtained by the described technique are quite definite and should be readily repeatable by anyone taking similar care.

The procedure is for neg.-pos. stock and home printing, this scheme—adopted from professional work—being preferable for serious amateur work in film making, as the master negative is never exposed to damage in a projector or by false cutting. Moreover, a continuous print greatly reduces liability to breakage in projection.

The routine to be outlined therefore covers developing, fixing, washing, drying, printing, test exposures for speed, contrast, and printing light, chemical fades and lap dissolves.

Of the two methods of handling the film, the reel and tank, the former is more suitable for small quantities of film, as only a small quantity of developer is required. This must be discarded after use, because of oxidation. The tank method is probably always better when more than 100 feet per week are to be processed, as obtains in most clubs. The procedure for the reel method is simply that recently described in these pages for 9½-mm. stock, suitably magnified.

### Apparatus

The apparatus required for the tank method is as follows:

One (or more) frames, FF, for the film.

One support, FFS, for film frame.

One frame, DF, for drying the film.

One support, DFS, for drying frame.

Three tanks, D for developer, H for hypo, W for washing.

One rack, R, for holding the tanks. FF is dimensioned in Fig. 1, with a corner detailed in the centre. This

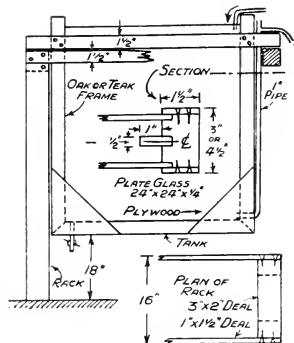


FIG. 3 TANKS AND RACK

must be made very rigid in oak or teak, the corners being doweled with red-lead and size. Copper staples locate the film; these must project sufficiently to hold the film when slack in the liquid. It is also necessary to weight down FF in the dense hypo by lead-filled holes, which is a better scheme than clips or weights on the top of the tanks, as these may fail and ruin the film.

FF takes about 110 feet of film comfortably. The ends of the film are fixed with drawing-pins on to the end slats of FF or to the inside of the side pieces; likewise on DF.

On the sides, recessed casement-pins act as trunnions in brass bearings on and off FF. FFS is also shown in Fig. 1; DFS is identical, except that it need not be so wide as FFS.

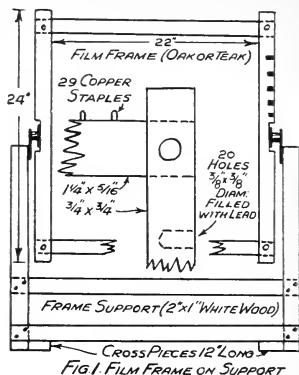


FIG. 1 FILM FRAME ON SUPPORT

DF consists of two of the frames dimensioned in Fig. 2, cross-jointed at the piercing by the centre 3/8-inch mild-steel rod, on which it swings through bearings on DFS. One frame of DF has its two film-rod mounted on springs as indicated in Fig. 2; this is to take up the contraction of the drying film without stretching.

The kink in the film in going over a rod vanishes after a few windings on standard reels. For drying, DF is blown round by hot air directed by a fan from an electric fire on to the film.

D, H, and W are mounted on a substantial rack, R, Fig. 3. The tanks are equal, except that W can be conveniently made to take two FF by the insertion of side fillets, shown in the centre, and increasing the distance between the plate-glass sides. W and H have plywood gusset reinforcement, while D is completely covered with plywood to keep out the light and thus reduce fogging and oxidation. Each tank has a spigot, wood or rubber, at a lower corner. By wedging up the diagonal corner, a thorough wash-out with a rubber-tube is possible as well as the normal removal of liquid.

The developer (2.5 gallons) is siphoned from a corked earthenware jar into the top of D, and taken from the lower cock through a chemical rubber tube, provided with a suitable clip, to minimise contact with the air and oxidation. R must be high enough for a pail to receive wash-out water.

W is fed with fresh water from the tap through a rubber tube and a lead-tube fixed to the fillet. The waste water is taken from the bottom through a 1-inch pipe, with an upper opening to prevent siphoning, as shown. The exact level of the water is determined by the flow permitted from the supply and must, of course, adequately cover the film when immersed. To avoid leaks, the tanks must be treated with red-lead and size during construction.

The next article describes the routine of development and the chemicals used.

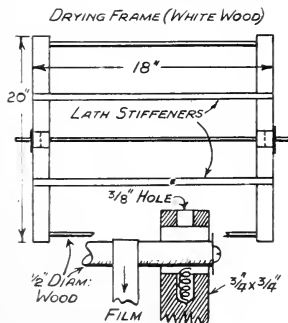


FIG. 2. DRYING FRAME

# LAPSE OF TIME

## Useful Continuity Tricks

By HENRY WALDEN

WHEN one sees a good film at the cinema it may become so absorbing that everything is forgotten except the fortunes of the characters on the screen. If it is not such a good film it is sometimes more interesting to watch the film itself; to watch its construction and the little tricks of its makers in telling the tale. If one makes films oneself, even if they are only little ones, the way the film is made may often become more interesting than the story. If, however, a film is so good that you forget to watch how it is made you can be sure that it is worth seeing again; for the best artist is one who gets his results without apparent effort.

### Essentially "Cinema" Pictures

Now that all films are sound films the amateur will find less at the cinema which will be of value to him in his own work. Fortunately, however, more films are now being made which are essentially cinema pictures to which the talk is wedded. One very good example of this was the film "Michael and Mary." From time to time there are also shown silent films to which representational sound has been added, and these are nearly always worth seeing. "Tabu," made by the late F. W. Murnau, is a case in point, while the films of Dr. Fanck are of similar value, although his last film, "Avalanche," had some talk added.

On the screen one incident follows another in chronological order. One shot commences where the last left off. It is not possible, however, to devise stories so that one incident immediately follows another throughout the film, and when a break in the sequence of the action occurs, whether of a minute or of years, it is necessary to adopt some trick or another to bridge the lapse of time.

### "Later"

In the early films this was very simply effected by putting on a title with the one word "Later." It is my private belief that, in those days, the laboratory staff would every now and again run off a mile or so of film on this particular title in the certain knowledge that it would come in useful! But such titles need not be so crude. In the recent Chaplin film, "City Lights," there were several periods and at the beginning of each was a title: first "Spring," then "Summer," followed later by "Autumn" and "Winter." The writer was responsible, some years ago, for a story (never made into a film) in which the consecutive titles were

"March Winds," "April Showers" and "May Flowers." Captions of this type suggest, rather than state, the passage of time which has occurred before the next moving picture appears on the screen.

Titles may convey the same meaning in another way. I recently saw a picture in which titles appeared from time to time (although it was a talkie), and in one corner of the background picture of the title was a photograph of a clock. Each title showed the hour of the action which

tion which, in full, would have been wearisome. In this film there was also a very clever "cut-back" in which a father is telling his son the circumstances of his parents' wedding and the boy's upbringing. The father is speaking. There is a fade and dissolve to a poodle dog (which has previously entered the story); another dissolve to a picture of a wedding ring being placed on a woman's hand; a further dissolve shows a child's hand with which a man's hand is playing; then a howitzer gun being fired; a casualty telegram, and so on. The meaning is perfectly conveyed without re-introducing definite characters which would have upset the thread of the story at the end of the film. This example is a reminder that the commonest dodge for showing the lapse of time is the simple fade out followed by a fade in.

### Family Films

It is not only the maker of story films who will find such examples useful. Those who merely take pictures of the youngster, or wish to make a better job of their film of a holiday, will find something to learn. Baby at six months may not be taken again until he first walks. One picture smartly following the other requires verbal explanation, and to the stranger will come as a shock before he realises what has happened. If a short title between the two shots says "Getting a big boy now," then the friend who is seeing the film for the first time gets ready for what is coming. Again, on holiday, a shot of a train or char-a-banc moving or a shot from a moving car will convey the sense of movement from place to place. Or, if the mileometer can be manipulated or faked, a very close-up showing the reading of the dial at different places will form a very useful commentary.



[Wide World Photo]

King Feisal using his 16-mm. camera on H.M.S. "Renown"

was to follow. This is a reminder of the much older device, which is still often used, of showing a photograph of a clock, the hand of which moves slowly round to show the time elapsed. Similar to this is the calendar along which a pointer moves. In "City Lights" there was a tear-off calendar, the leaves of which were blown off by the wind. Another pictorial method, less direct, but none the less effective, appeared in "The Man at Six." The detective sits up playing himself a game of chess while the rest of the house is asleep.

### Simple Incidents

He smokes a cigar and takes another. There is then a close-up of the ash-tray with a cigar-end on it, and the picture slowly dissolves into another of the ash-tray full of cigar-ends. He pulls back the blinds. Clearly, morning has come. In "Michael and Mary" there were several such examples, although they were usually designed rather to break a conversa-



[Wide World Photo]

The Marchioness of Londonderry making a ciné picture of Professor Young at a Garden Party

# THE FUTURE OF THE AMATEUR CLUB MOVEMENT

By **GEORGE E. MELLOR**

WITH the June issue **HOME MOVIES AND HOME TALKIES** commenced the second year of its existence, and, looking back over the period since its inception, one cannot help but realise how much the Amateur Cine Movement owes to this excellent publication. The cine-snapshooter has increased numerically by leaps and bounds, projector owners have probably doubled in number during the past year, and cine clubs are springing up, mushroomlike, throughout the country. This brings us to the object of this article. Do the amateur cine societies exist merely to produce slavish but nevertheless pitifully inferior imitations of the professional product, or is it their intention to strike out on their own, and break away from the traditions, admirable though they undoubtedly are, of the commercial cinema?

## Last Season's Films

During the projection season which has just closed it has been my privilege to see a great number of the 1932 productions of most of the leading clubs in the British Isles, and, much as I regret to say it, the majority of these would have compared very unfavourably with the films which the professional studios were turning out fifteen or twenty years ago. Surely our amateur producers are not going to allow this state of affairs to continue? It is inconceivable that, amongst the hundreds of workers connected with the club movement, there are not more than a mere handful who are prepared to forget our professional friends and work on original lines. Therein, in the opinion of those who really have the club movement at heart, lies the future of the amateur motion picture.

## The Story

Already one or two of our societies are experimenting along these lines, including my own club, Rhos Amateur Film Productions. Twelve months ago we started work on our first serious effort, and, I am afraid, we fell into identically the same trap as, seemingly, does every other amateur film club—we made a "thriller"! Complete with heavily moustached villain and incredibly stupid heroine, we plodded our way wearily through two reels of 9.5-mm. stock. Need I add that the said heroine, as is usual on these occasions, walked straight into the trap laid by the bad man, from whose clutches she was rescued by the noble, but nevertheless inevit-

able, hero, just as she was about to be shipped to Buenos Aires (that Mecca of the thriller-writer) and a fate far worse than death!

The film completed, and the thriller "urge" out of our systems, we held a conference. What had we achieved after ten months' hard toil? A film which would have made a very poor second feature in the days of the pre-war flicker show! And yet, judged by the standard set by the amateur films which I have seen during the past six months, "The Slaver" was a good film!

Surely, fellow enthusiasts, the

of the few outstanding amateur productions it has been my good fortune to see), but in the great majority of cases group production is the only practicable solution.

Let us get down to brass tacks and face the facts. Rhos Amateur Film Productions have already done so—the result was "Nightmare"—only our second film—but good enough to be picked out from among the whole of the entry in *The Era* Contest of 1932 to represent Great Britain in the International Contest, in which it took second prize.

## Originality Wanted

The film, which was but 180 feet in length, was an attempt to portray pictorially the workings of an unhinged mind; a subject, you will agree, that no professional could possibly exploit. The production was, maybe, a trifle crude—I would be the last to deny it—but at least the *theme* was original. AND ORIGINALITY OF THEME IS WHAT THE AMATEUR CINEMA

## SHREWSBURY IS BUSY



From "No. 3"—a film of school life at Shrewsbury. The film has been taken with a Pathé Motocamera fitted with an f/2.5 lens. For interiors, two Neron Nitro-phot Type K lamps are used. The above picture shows "Monday morning" with the actor "asleep" in bed

amateur cinema has more to offer than the mere following of a twenty-year-old technique. Surely there are avenues of pictorial presentation which remain unexplored by the professional owing to the limitations imposed by the great goddess, "Box Office"? It is with the club movement rather than the individual worker that the responsibility for this exploration rests. The co-operative effort required to turn out an outstanding film of real artistic merit is, in the great majority of cases, too much for one man to tackle. There are, of course, exceptions (as Messrs. Sewell and Ahern have proved with their film, "The Gaiety of Nations," incidentally one

NEEDS TO-DAY! Find an original theme and the battle is half won. Start work on an already worked out one and the finest technicians and players in the world cannot turn it into a completely successful production!

Amongst the many outstanding technicians which the amateur cine world assuredly possesses, I feel certain that there are at least a few who will be prepared to put professional influence behind them and help the movement on the road to better films. Come on, you pioneers, take out those cameras, put on your thinking caps, and EXPERIMENT. But, above all, BE ORIGINAL!

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

*Author of "Talking Pictures," etc.*

**EDITOR'S NOTE:** This is the TENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

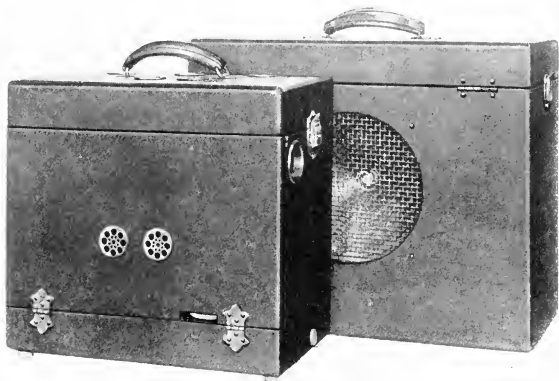
**W**HILE the development of 16-mm. sound-on-film has been astonishingly rapid from the technical viewpoint, there are still very few equipments yet on the market, although it is probable that before the present year is completed there will be several others. The purchase of a complete sound-on-film kit is fairly expensive chiefly because the projector is included. For sound-on-disc we may use attachments, but these are not likely to be so satisfactory for the more sensitive sound-on-film movement, particularly as a further complication is introduced by the adoption of a single line of perforations.

The first 16-mm. sound-on-film portable equipment to be put on the market, and still probably the most popular, is the R.C.A. Junior Portable. It will probably be remembered that a great deal of the early work of talking picture development was carried out by the Radio Corporation of America and its associate, R.C.A. Photophone. While other large companies still placed their faith in the disc method of reproduction for 16-mm. film R.C.A. Photophone

forged ahead with their Junior Portable.

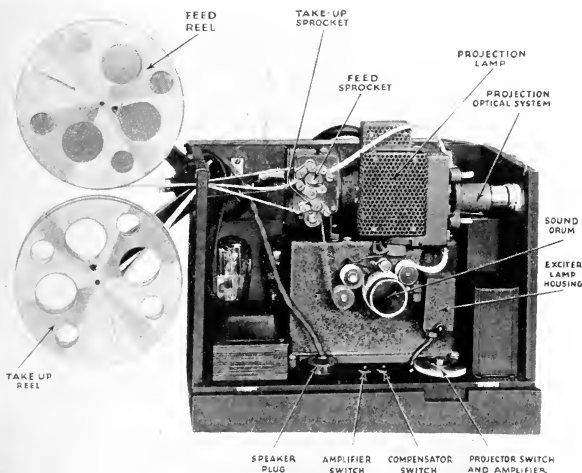
## R.C.A. Junior Portable

The outfit as seen in Fig. 46 consists of two distinct units which, when closed, form readily portable cases. One of these, shown to the front, contains projector, amplifier and, of course, sound unit, and is 14½ inches long by 13½ inches high and 8½ inches wide and weighs 43 lb. The other and loudspeaker case is somewhat larger, being 14 inches long, 16 inches high and 9½ inches wide, but weighs only 21 lb. It should



[Courtesy R.C.A. Photophone]

Fig. 46. R.C.A. Junior Portable



[Courtesy R.C.A. Photophone]

Fig. 47. R.C.A. Junior Portable with side open

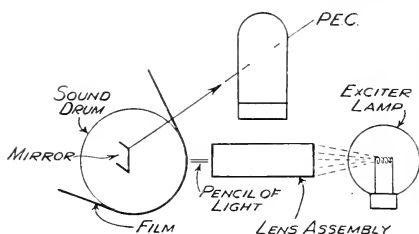
be mentioned that this latter case provides sufficient space for the storage of eight spools each of 400 feet.

As should be true of any portable kit, the R.C.A. projector is practically ready for working when opened except for the fitting of feed and take-up spools. Fig. 47 shows the side view of the projector as seen ready for operating. The arrangement of the details is next and it is particularly to be noted that the amplifier section is placed at the back so that one has a clear field for threading and for running adjustments. In actual operation the near side lid is closed to minimise projector noise, although this is small and compares favourably with some of the higher priced silent projectors already on the market. The passage of the film from the feed reel can readily be traced in the diagram through a slot in the case, over the feed sprockets, above the top of a well protected projection lamp, through the film gate and intermittent mechanism, over an idler roller, round the sound drum and further rollers and back over the feed sprocket, through the case slot and so to the take-up reel.



Naturally, in a portable set, parts must of necessity be small and compact. The sound unit in the case of the R.C.A. Junior Portable is of unique design. In the illustration will be seen the exciter lamp housing and projecting from it at the left-hand side the lens assembly gripped between the lugs of a casting. This points directly on to the sound track of the film which passes round the sound drum. In all our previous descriptions of sound units we have illustrated the photo-electric cell directly in line with the exciter lamp and lens assembly. In Fig. 47, however, the photo-electric cell is absent, nor does there appear to be room for its inclusion. As a matter of fact the

★  
Fig. 48.  
Reflecting device of  
R.C.A. sound unit  
★



illustrated diagrammatically in Fig. 48. A fine pencil of light originating in the exciter lamp and concentrated by the lens assembly is thrown directly on

The various other sections of the apparatus are clearly marked in the illustration and their use is apparent. That marked "clarifying switch" is usually known in this country as a "tone control," which serves to accentuate or diminish the higher sound frequencies.

### 16-mm. Sound Film

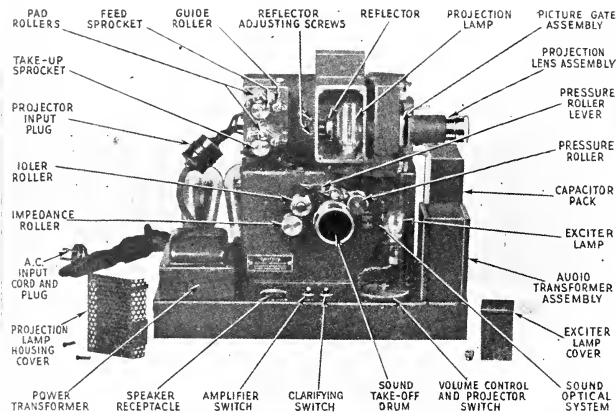
The chief difficulty with which the designers of 16-mm. sound film apparatus were faced was that of obtaining a sufficiently wide sound track without reducing picture space. We believe it is correct to say that Messrs. R.C.A. introduced the sound film having perforations omitted down one edge which was used for the sound track. At the beginning of development several other companies endeavoured to use a narrower sound track and retain both sets of perforations, but this idea has now been abandoned by general agreement. With the single perforation arrangement the picture size remains unchanged which is an additional advantage since no modifications need be made to the ordinary gate apertures.

From time to time objections have been raised to the method of controlling film by one set of perforations. It is true that if we take an ordinary double claw movement and cut away one of the claws we shall probably produce a jerky picture and such imperfection of mechanical movement that the perforations are likely to suffer. Nevertheless, by proper mechanical design it is possible to produce an intermittent mechanism which, associated with a suitable gate, can exercise control down one edge of the film just as satisfactorily as down both edges.\*

### R.C.A. Exciter Lamp

As was mentioned in a previous article, it is absolutely essential for the quality and intensity of the light emitted from the exciter lamp to be absolutely constant. Any trouble originating in the exciter lamp will be magnified and further distorted through the sound gate mechanism and amplifier and produce unpleasantness through the loudspeaker. In many of the large equipments used in cinema theatres constancy or illumination of the exciter lamp has been achieved by use of direct current from

\* EDITOR'S NOTE.—The Bell-Howell 57 Projector has only one claw and is famous for its steadiness.



[Courtesy R.C.A. Photophone]

Fig. 49. General view of projector-amplifier unit

device employed in the R.C.A. Junior Portable for the location of the photo-electric cell is probably unique and is

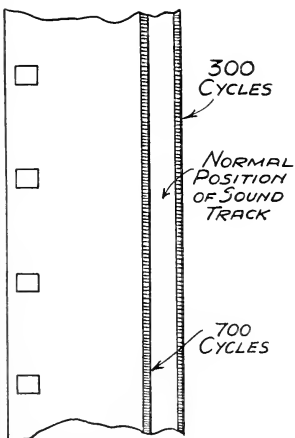


Fig. 50. R.C.A. "Buzz Track"

the sound track of the film passing around the sound drum. The drum itself is slit just behind the sound track so that the beam after being modulated by the photographic sound waves passes inside the drum, falls on a small mirror from which it is reflected to the photo-electric cell hidden within the apparatus. Such an arrangement overcomes certain mechanical difficulties of construction and makes no difference whatsoever to the working of the various parts.

### Projector-Amplifier Unit

Perhaps a better idea of the projector unit will be gained by an examination of Fig. 49, which shows the apparatus removed from the case and without the spools. Reverting to the details of the sound drum, it should be pointed out that the pressure roller shown in the diagram to the right of the drum is simply for holding the film properly in position. In a similar manner the idler roller is, as its name indicates, placed there to give sufficient lap to the film round the drum. The impedance roller, however, serves a different purpose, namely, that of damping out any tendency to jerkiness.



storage cells. With a portable projector, however, this is entirely out of the question and so other means of illuminating the exciter lamp filament must be sought. Even if direct current supply were available from the mains (most large towns have an alternating current supply and eventually this will become standard) this could not be used direct on the filament of the exciter lamp owing to the fluctuations from the generating station. Amateurs who run D.C. radio sets will well appreciate this side of the problem. Alternating current taken direct from the mains or "raw A.C." is quite out of the question for the periodicity of the supply would be superimposed on the sound produced by the sound track and come from the loudspeakers as a constant and irritating buzz tending to blot out everything else.

The R.C.A. exciter lamp is illuminated by a radio frequency current supplied by a U.X.245 oscillator tuned to 15 kc. To put the matter a little more plainly, we can say that the exciter lamp is fed by a species of alternating current in which the alternations are made so fast that they are far beyond the audible limit and therefore make no difference to reproduction. This special type of alternating current is produced by a valve acting as an oscillator.

### The Buzz Track

We have previously emphasised the importance of the top guide roller which is actually the same thing as

the pressure roller shown in the Figs. 48 and 49. This roller controls the path of the sound track over the light pencil. If too far in one direction the pencil strikes the edge of the picture and if too far in the other runs right off the film. Both results are apt to be disconcerting.

There are several ways of adjusting the pressure roller so that the film runs correctly before the light axis. One of these is to run a strip of exposed negative film through the mechanism while the exciter lamp is switched on. The projector is turned by hand very slowly and the intense light produces small bars which indicate the exact position of the light pencil.

### A Special Test

This is, however, a fairly awkward operation and Messrs. R.C.A. have eliminated it by a strip of test film they supply which bears what is known as a "buzz track." Buzz track film has no sound track in the true sense of the word, but instead has two thin tracks just outside the normal position occupied by the sound track proper. Fig. 50 shows a small section of buzz track film where it will be seen that the outer track is printed with three hundred cycle peaks and the inner of seven hundred cycle. The film with exciter lamp, amplifiers, etc., switched on is run through the projector and the adjusting nut seen to the left of the pressure roller is used for obtaining the correct setting. If the loudspeaker gives no more than

the usual clear cut but faint hiss of the photo-electric cell it may be taken that the pressure roller is in correct position. On the other hand, if a relatively low pitched note is heard this indicates that the light pencil from the lens assembly is falling on the film too near to its edge and adjustment to the pressure roller must be made accordingly. If the note emitted is of a higher pitch then adjustment must take place in the reverse direction by the same means. Putting the matter briefly, one adjusts the position of the pressure roller until a condition of "no sound" is achieved.

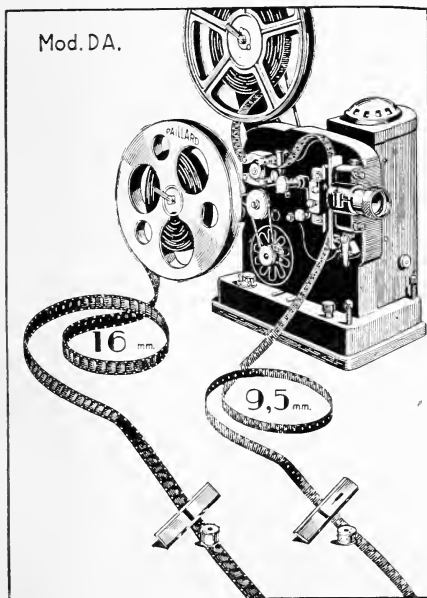
In our next article we shall conclude our consideration of the R.C.A. sound on film projector and treat of the B.T.H. equipment.

## STILLS EXHIBITION

AUGUST 14 to SEPTEMBER 14

AN exhibition of film stills that should be of great interest to all amateur cinematographers has been arranged by the Hammsmith Hampshire House Cine Group, in collaboration with Messrs. Gaumont British, who have supplied the professional stills on view.

The Exhibition, which is open all day long (Monday to Friday, 10 a.m. to 11 p.m.; Sunday, 3 p.m. to 8 p.m.), is being held at Hampshire House, Hog Lane, Hammsmith (at rear of the Blue Halls Cinema). Admission is free, and there are no catalogues to buy!



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"HULLO! This is more like it," I said, picking a nice opulent-looking letter addressed in an unknown handwriting from a welter of "commercial," shaped halfpenny-stamped envelopes which clearly contained—well, you know as well as I do what they generally do contain. Bracing myself with a sip of early morning tea and sitting up in bed, I opened the missive. The notepaper was headed Little Mugton Amateur Ciné Club. A promising beginning. I settled down to read:

DEAR SIR,

"The members of this newly-formed amateur ciné club are all beginners. Keen as we are, we have a feeling that without expert help to set us on the right path, we cannot do full justice to the excellent apparatus that most of us possess. It is for this reason that we are appealing to you, as an experienced and eminent amateur cinematographer, to come over to Little Mugton to help us. We feel that it is almost an impertinence to ask one so skilled as yourself to spend any time upon complete



A promising beginning

beginners, but if you could spend a day with us next Thursday we would be more than grateful.

Yours faithfully,

A. WOODYBY-FILMER,  
Hon. Secretary.

Now this is the kind of thing that makes the world seem a good place to live in. Skilled—eminent—yes, decidedly Mr. Woodyby-Filmer and his clubmates must be excellent fellows.

After breakfast I dashed off a neat little note, couched in the most modest strain, accepting the kind invitation.

I happened to be lunching with Mrs. Motherspoon-Waterbiffle (the correct pronunciation of the dear lady's name, I would remind you, is Moon-Wiffle), and the party included most of the other members of the Splishbury Ciné Club. I was feeling thankful that I was not as other men and wondering how I could manage to communicate my news, when the Vicar most obligingly gave me my opening.

"Would you care to come and have a look at my new titler on Thursday afternoon?" he asked.

"Awfully sorry, Vicar, but I'm afraid that I have an engagement—a particularly interesting engagement—on that day."

"Do tell," gurgled Mrs. Motherspoon-Waterbiffle.



"Do tell!" murmured Mrs. Motherspoon-Waterbiffle

"Well," I murmured, endeavouring to display the modesty which is so typically British and *pukka sahib* and public school, "the new amateur ciné club at Little Mugton rather want me to run over and give them a bit of a hand. I can't think why they pitched on me."

"People do the oddest things, don't they?" simpered the Rev. Septimus Poffle.

I gave him one square-jawed he-man look, and that was enough for him.

"Let me see," I said. "I'll just make sure that it is Thursday." I pulled the letter from my pocket. "Ah, yes, Thursday it is."

"Do let's see what they say," cried Mrs. Motherspoon-Waterbiffle, and of course I was forced to permit her to read the letter, which she did aloud.

"Naturally," I said, "it's a com-



"What a wonderful camera yours is, Mr. Reeler"

pliment not so much to me as to the Splishbury Ciné Club."

Some people are terribly tactless. With one voice they agreed that that was precisely the case.

"Tell you what," roared General Gore-Battleby, "we'll all come over and support you. Helpin' you and

helpin' them, what? You won't feel so nervous if we are all there and they'll be pretty flattered."

I did my best to dissuade them, but it was of no avail. On the following Thursday the entire Splishbury Club journeyed in its weird assortment of cars to Little Mugton and I was forced to present them to Mr. Woodyby-Filmer, to Admiral Splyce-Maynbrace, the president, and to the other members of the Little Mugton Club.

Drawing the secretary aside I was able to murmur in his ear that the members of the Splishbury Club *always* came whenever I was asked to help beginners, since they felt that they could hardly let slip such an excellent opportunity of picking up a tip or two.

I began with a little general talk on what to do and what not to do in ciné work. This was very well received, and we then got down to the first demonstration. I suggested a shot showing the meeting of the presidents of the two clubs and proceeded



The meeting of the presidents

to show them just how this should be filmed. After a brief rehearsal, I sighted the camera and pressed the button.

There was complete silence.

"Heavens!" I cried, "is my motor out of order?"

"Excuse me," said Mr. Woodyby-Filmer, "but did you wind it up?"

Coping with awkward situations is rather a strong point of the Reeler family.

"Excellent," I laughed, letting my glance sweep round the circle of neophytes. "I am so glad that you all fell into my little trap and that nobody suggested to me to wind up before I made the shot."

Not bad, what? Something very like guffaws came, I am sorry to say, from the ranks of the Splishburians, but one expects that kind of thing, does one not?

Having wound up, I proceeded to make the exposure, which appeared to go quite well.

"What a wonderful camera yours

is, Mr. Reeler," simpered Miss Gish-Pickford, the sweetest of the Little Mugton sweet young things. "Do let me have a look at it." She examined the instrument with some little care and a little pucker of puzzlement appeared upon her fair brow.

"What would you say was the range for the last shot?"

"Oh, about twenty feet," I replied.

"I suppose you wanted to get a rather soft effect, didn't you? That must, of course, be why you left the focus at under ten feet."

"Er—yes, of course," I stammered, going a little red about the gills. I regret to have to report that there were further guffaws from the Splishbury group.

The best of us suffer from these little contretemps when we are dealing with beginners, but I determined that there should be no further occasion for the Splishburyites to indulge in mirth, and I took particular care over the next few shots.

I knew that I was getting near the end of the partly-used reel which was in my camera, and a glance at the footage indicator showed that there was just about enough for one more shot. This I made and kept the button pressed to demonstrate to the audience the change in sound by which they can detect that the film has come to its appointed end.

"Now," I said, "I will show you how easy it is to re-load this little camera of mine. Never, of course,

forget to take spare reels with you, for nothing is more disappointing than to find in the middle of an interesting day that you cannot load up again and go on with the good work."

Retiring with my interested ring of spectators into a shady spot, I drew from my pocket an unexposed 50-foot reel and opened the camera. And in the full horror of the situation it dawned upon me. The film in the camera was not a 50-footer. The take-up reel just would not do and I had no spare.

"Let me lend you a take-up reel," said Admiral Splyce-Maynbrace. "Know what it is. Always carry different sizes with me."

The Splishbury contingent seemed to be overcome by the heat or something and retired to a distant spot to recover.

It was after the last shot of the day that the most unkindest cut of all came from Mr. Woodby-Filmer, whom I had come to regard as possessing the makings of a dear friend. He had insisted upon carrying my camera as we trudged home to tea at the Little Mugton Clubhouse.

"It has been most interesting," he said, "really most interesting. We have all of us learnt a very great deal. One thing, though, I must confess has been somewhat puzzling me all day."

"And what," I asked, in my most genial manner, "and what is that?"

"I've been wondering," he said "why you prefer to use slow film."

"What exactly do you mean?"

"Well, I've noticed that though the sun has been doing its best all the time you have never changed the stop from the f 2.5, where you set it when you were talking to us about the importance of exposures during your preliminary chat and showed us how to adjust the stops."

An explosive noise just behind made me turn round quickly. General Gore-Battleby and Mrs. Motherspoon-Waterbille were weeping upon one another's necks and all the rest of the Splishbury platoon were indulging in paroxysms of unseemly mirth.

It was just about a hundred yards to my little car. I broke all world's records for the sprint!

## STOP-ACTION PHOTOGRAPHY.

(Continued from page 92.)

The number of subjects that offer themselves as being suitable for this class of cinematography is almost unlimited. The life history of almost any type of plant can be followed from the seed through the entire cycle of events leading to the formation of the seed. Flowers can be shown opening, eggs germinating, frost developing, water evaporating, dawn breaking, the sun setting, records of eclipses, to quote but a few of a varied selection of subjects.

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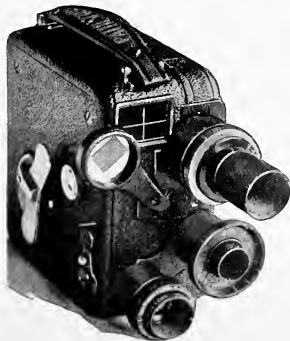
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## SERVICE

THE main reason for the existence of the Institute of Amateur Cinematographers is to serve the amateur cinematographer, and that service is given generously, ungrudgingly and promptly.

We make one very definite demand to our members, and that is that they should give us an opportunity to help them by asking for information or assistance whenever they encounter difficulty. Naturally, unless they tell us about their troubles, we cannot be aware of them. Unless they tell us their troubles they are not taking full advantage of the facilities that we offer.

That many members of the Institute of Amateur Cinematographers do realise this is evidenced by the fact that the Institute has in the past month answered over one thousand queries, reviewed over one hundred and sixty films, and has supplied over two hundred suggested scenarios for members who wish to make holiday or other records. That these answers and this assistance are all supplied by voluntary expert workers is evidence of the very real desire on the part of the members and officials of the Institute of Amateur Cinematographers to help one another and to promote the welfare of the hobby.

## THE I.A.C. ITINERARY

MOST amateur cinematographers spend their holidays away from home.

While they are familiar with the photographic facilities in their own district, the moment they set foot on a train or aboard a ship which is taking them to another country they are venturing into the photographic unknown. They may visit places and miss the opportunity to secure a record of some beauty spot or some outstanding event merely because they are unaware of its existence or its occurrence. They may encounter difficulty in a strange place and not know where to turn for help.

If they are members of the Institute of Amateur Cinematographers these troubles vanish. Possession of the Institute of Amateur Cinematographers' Blue Book will give them access to places where otherwise permission to photograph would be unobtainable. The Itinerary will suggest to them places and incidents about which otherwise they might have been unaware. If they are going abroad the Itinerary will give them information on that vexed question of the Customs Regulations in the countries through which they will pass. In addition, by communicating with the Hon. General Secretary, they will learn of members and associate members in the districts which they will visit who will stretch forth a helping hand to them in time of need and take away that feeling of being a stranger in a strange land.

Then again, the Institute supplies to its members suggested scenarios for their holiday.

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13. I.A.C. Movie-making Contests

## COMPETITIONS

SOME amateurs have a high opinion of their prowess as cinematographers.

Others are excessively modest. In all businesses it is customary to strike an annual balance to assess the real value of the business. When one indulges in a hobby the best way to ascertain one's value as an exponent of that hobby is to enter into competition with one's fellow workers.

At the present time the amateur cinematographer has unlimited opportunities to enter into such competition. Not only is there the world-wide contest inaugurated by the Institute of Amateur Cinematographers, but others have also been promoted by the "American Cinematographer" and the French Federation of Amateur Cinema Clubs. Also, we are pleased to say that the "Sunday Referee," an English weekly newspaper, has also entered the field with a national competition, which is all to the good of Cinematography.

We naturally hope and believe that I.A.C. members will do well in all these three competitions, and while we cannot, of course, offer help in connection with the Institute

## ASSOCIATES AND REPRESENTATIVES.

This arresting enamel sign displayed outside the premises of a dealer indicates to I.A.C. members that he is officially appointed by the Institute to represent the I.A.C.

In order to ensure efficient working throughout the country of our cine service, appointments of Associate Members are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and representatives wherever possible, and mention that they did so because of the appointment.

Appointed an  
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FREE CINE  
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TO MEMBERS

of Amateur Cinematographers' own contest, we are prepared to render every possible assistance to would-be competitors in the other competitions. We will read the scenarios of our members and, in the light of our wide experience, suggest any points for improvement which may occur to us. We will look through the films after they have been exposed and give our opinions as to their photographic standard, and we will also give advice and assistance in the editing of the films.

We sincerely hope that all I.A.C. members will avail themselves of these facilities.

## COUNCIL MEETING

Council Meeting held at Anderton's Hotel, Fleet Street, on July 19.

Once again we have the pleasure of welcoming a goodly number of new members—and we would assure to them a faithful and willing service and trust that their connection with the Institute will be of long duration and mutually beneficial. We hope that our services will be taken full advantage of and that whenever information or advice is needed, these good friends will feel that they can write to us in the knowledge that it is our desire to be helpful to the utmost extent. We realise that statements of this character lead to greater burdens for the Executive, but it is our view, the more effectively the Institute can function as an amateur organisation, the greater will our success be and the firmer will be the ties that bind our members at home and abroad.

## OUR NEW MEMBERS

W. E. Towers, K. Graham Styles, S. H. Middleditch, William Helliwell, Ralph A. Cathles, Kenneth F. Evison (Johannesburg), Howard M. King, R. H. Giles, Dr. Antonio de Meneses (Lisbon), Leslie E. Wakeford, Alex. F. Vallance, George G. Duncan, G. M. C. Peacock, F. G. Hurt, Miss Marion Crowdy, T. F. Crowther, Derek Clark, John W. Mantle, T. Freda Williams, Arden J. Marchant, I. M. Macdonald, R. Kirk (Dunedin, New Zealand), J. Thurbon Coulson, Kenneth G. Leavey, H. Turner, Charles A. Cooke, Ernest Dalton (British Guiana), Lt.-Col. Grahame Deakin, D.S.O., George N. Booth, Stephen M. Dawes, Thomas Sprunt, James M. McIntosh, Ford Jenkins, W. J. Selley, Frank Bedwell, H. D. Crompton, Lewis T. Dixon, J. H. Robinson, Robert Heys, C. H. Godchaux Abrahams, R. Morrison (Fed. Malay States), E. C. Brown, G. R. D. Hankinson, L.D.S., J. R. C. Hayward, F. A. Wintersgill, Leonard A. Day.

The 73 members nominated at the last Council Meeting were duly elected.

## ASSOCIATE MEMBERSHIP

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# "HOME MOVIES" "OLYMPIA" COMPETITIONS

## CLOSING DATE 31st AUGUST

### FOUR CASH PRIZES AND FOUR GOLD MEDALS

HERE is your chance to achieve fame in the amateur ciné world, together with a Gold Medal and a substantial cash prize! To celebrate the introduction of a Home Ciné Section into the Ideal Home Exhibition at Olympia this year, HOME MOVIES AND HOME TALKIES organised a series of competitions open to all ciné enthusiasts visiting the new section.

#### Children, Animals and News

Many thousands of readers of HOME MOVIES AND HOME TALKIES were unable to visit London at the time, and in order that these may have an equal chance with their more fortunate brethren, we have decided to throw open the competitions to all readers who write to us and obtain the necessary entry form. The subjects, as will be seen below, comprise an Amateur News Film, the Best Child Film, the Best Animal Film, and the Best Film taken in Olympia during the Exhibition. Naturally, so far as the last is concerned, it can only apply to those who visited the show, but the other three subjects should make a wide appeal throughout the country.

So far as the Best Amateur News Film is concerned, not only does this offer very great scope for ingenuity and "news sense" which may be the means of bringing the lucky winner into touch with the professional world, but it should also do a great deal to demonstrate to the general public the possibilities of amateur ciné work for general entertainment. The winning film, in the judging of which we shall be assisted by British Movietone News, will be included by this latter company in its general distribution as an example of amateur work, and in this way will bring still further fame to its producer.

#### A Very Popular Subject!

The best "Child" film is perhaps the most popular of all ciné subjects, for it has been said with much truth that four out of five ciné cameras are purchased to make a record of the children. Maybe you have a series of pictures of your child taken over a number of years which can be edited into a most fascinating series. Perhaps you have thought of a picture showing "Baby's Day" from the first ray of sunshine falling on the cot in the morning up to the final shot of a

tired but contented little head resting on the pillow at night. Maybe a "Child Adventure" picture appeals to you—there is endless scope and we anticipate many novel entries.

#### An Unlimited Choice

The best "Animal" picture should prove a very popular subject. Your favourite dog or cat, that puppy whose little tricks are so fascinating, the local Rin-Tin-Tin, animals on the farm, a day in the life of a racehorse, animals of London—there is almost unlimited choice.

As for the Best Film taken at Olympia during the Ideal Home Exhibition, little more can be said at the moment except to point out that much can be done during the coming month in cutting, arranging and editing such a picture. A film is made or marred by its cutting, and in this connection we would recommend all entrants to study carefully the series of articles contributed by Mr. Adrian Brunel in his excellent series "Producing a Film."

Read the conditions of entry carefully, and send at once to the Editor a stamped addressed envelope, for the free Competitor's Entry Form!

### CONDITIONS OF ENTRY

1.—These competitions are open to all bona-fide amateurs and amateur clubs. The contest is open from March 29, 1933, and closes at midnight on August 31, 1933. All pictures must be received by that date, in none of which must professional aid, other than processing, have been given.

2.—Each entry must be accompanied by an addressed label and a remittance sufficient to cover the cost of return to the owner. Every care will be taken by HOME MOVIES AND HOME TALKIES while the entries are in its charge, but no responsibility can be entertained. Proof of posting will not be taken as proof of delivery.

The decision of the judges will be final, and no correspondence can be entered into upon this point. Correspondence should NOT be enclosed with entries.

HOME MOVIES AND HOME TALKIES reserves the right to make duplicates for propaganda purposes, and to publish illustrations from any entry. Prize winning awards will be published in the *Daily Mail* and HOME MOVIES AND HOME TALKIES as soon as possible after the closing date.

#### Subject No. 1

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**BEST ANIMAL PICTURE**

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**BEST FILM TAKEN in OLYMPIA**

We knew that this was a difficult subject—we also know that there are plenty of amateurs capable of turning

out a first-class picture under these conditions! We await the result with great interest.

### SPECIAL NOTICE

As many readers were unable to visit the Ideal Home Exhibition at Olympia, and in response to a number of requests, we are now opening the "Olympia" Competitions to all readers, so long as entries are received by the closing date, i.e., Aug. 31, 1933.

All entries must be accompanied by an entry form to be obtained free on application to the Editor, HOME MOVIES AND HOME TALKIES, 8-11 Southampton Street, Strand, W.C.2.

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## HOME MOVIE OPPORTUNITIES for AUGUST, 1933.

## AUGUST

1	"Mill Week" .. .. .	PENICUK.
1-3	August Race Meeting .. .. .	BRIGHTON.
1-6	Open Golf Tournament .. .. .	BLACKPOOL.
1	Cattle Show and Games .. .. .	TURRIFF.
2	MacCrimmon Memorial unveiling .. .. .	SKYE.
3	Northern Counties Agricultural Show .. .. .	INVERNESS.
4-5	Agricultural Show .. .. .	HARROGATE.
4	Highland Gathering .. .. .	DORNOCH.
5	Ancient Customs: St. Wilfred-tide Procession and St. Oswald-tide Pageant .. .. .	RIPON AND GUISELEY.
5	St. James Fair .. .. .	KELSO.
5	Strathallan Games .. .. .	BRIDGE OF ALLAN.
5	Agricultural Show .. .. .	PERTH.
5	Clyde Corinthian Y.C. Cruise .. .. .	CLYDE.
5-12	Rochester Festival Week .. .. .	ROCHESTER.
5-12	Polo Tournament .. .. .	RUGBY.
5	Highland Games .. .. .	STRATHPEFFER.
5	Cowal Sheep Dog Trials .. .. .	DUNOON.
5-8	Military Tattoo .. .. .	TIDWORTH.
5	Open Amateur Golf Tournament .. .. .	BALLATER.
6-7	British I.C. v. French I.C. (Tennis) .. .. .	LONDON.
7	Bank Holiday .. .. .	
7	Open Motor Race Meeting .. .. .	BROOKLANDS.
7	Racing .. .. .	SANDOWN.
7	Keswick Sports .. .. .	KESWICK.
7	South of Scotland Tennis Championships .. .. .	MOFFAT.
7	Agricultural Show .. .. .	UXBRIDGE.
7-11	Welsh National Eisteddfod .. .. .	WREXHAM.
7-12	Lawn Tennis Open Tournaments .. .. .	BOURNEMOUTH, IKLEY & SANLOW (I. of W.)
8	Ancient Lamas Fair .. .. .	ST. ANDREWS.
8	Eden Amateur Golf Tournament .. .. .	ST. ANDREWS.
8-11	Royal Dublin Horse Show .. .. .	DUBLIN.
9	Welsh Sheep Dog Trials .. .. .	ABERYSTWYTH.
9	Golf—Mixed Foursomes .. .. .	GIRVAN.
10-12	Ancient "Puck" Fair .. .. .	KILLORGLIN.
11-14	Babbacombe Yacht Regatta .. .. .	TORQUAY.
11	Highland Tattoo .. .. .	PITLOCHRY.
12	Yacht Regatta .. .. .	BOURNEMOUTH.

## AUGUST

12	West Indies at the Oval .. .. .	LONDON.
12	Agricultural Show .. .. .	CRIEFF.
12	Long-distance Swim .. .. .	GIRVAN.
12	Gala Day and Procession .. .. .	AYR.
12	Southport M.C. 100 Mile Race .. .. .	SOUTHPORT.
12	Grouse Shooting begins .. .. .	
12-14	Ancient Mitcham Fair .. .. .	LONDON.
14-15	First Summer Race Meeting .. .. .	FOLKESTONE.
14-19	Lawn Tennis Tournaments .. .. .	NABIN AND BUXTON.
15-16	Carnival .. .. .	BOSCOMBE.
15-20	Highland Scratch and Handicap Tournament .. .. .	PITLOCHRY.
16	Yacht Regattas .. .. .	SANDOWN (I. of WIGHT).
16	Welsh Carnival .. .. .	ABERYSTWYTH.
17-19	Lawn Tennis Tournament .. .. .	SCARBOROUGH.
17-19	Open Golf Tournament .. .. .	DORNOCH.
19	Highland Gathering .. .. .	CRIEFF.
19	Ulster Motor-cycle Grand Prix .. .. .	BELFAST.
19	Sheep and Dog Show .. .. .	JEDBURGH.
19	Motor Race Meeting .. .. .	DONNINGTON PK.
19	Motor Racing .. .. .	IVINGHOE.
21-23	Yacht Racing .. .. .	TORQUAY.
21-26	Open Lawn Tennis Championships .. .. .	SCARBOROUGH.
21-27	Lawn Tennis Tournaments .. .. .	FOLKESTONE.
21-28	Carnival .. .. .	SOUTHEND.
22	Lochaber Highland Games .. .. .	FORT WILLIAM.
23	Golf—Mixed Foursomes .. .. .	GIRVAN.
24	Sheep Dog Trials .. .. .	RYDAL.
24	Highland Gathering .. .. .	BALLATER.
26	Pooley Bridge Sports .. .. .	ULLSWATER.
26	Marymass Ancient Fair .. .. .	IRVINE.
26	Gordon Castle Gathering .. .. .	FOCHABERS.
26	Racing .. .. .	DUBLIN.
28	Essex Junior Lawn Tennis Championships .. .. .	WESTCLIFF.
30	Dog Show .. .. .	BRIGHTON.

## During the Month:

Agricultural Show .. .. .	GUERNSEY.
Blessing of Fisheries .. .. .	FOLKESTONE.
Special Service for Wayfarers .. .. .	RIPON.
Model Engineering Exhibition .. .. .	LONDON.
Yachting Regatta .. .. .	COWES

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# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 15th August

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** President, Leslie G. Cresswell; Hon. Treasurer, Edward Taylor; Headquarters 22 Jocelyn Road, Richmond. Since our first report, published last month, we have gone well into production. The rush shots have been criticised and up to the moment have proved very successful. Mention must be made of Ian Franklin, the director, and Miss Doris Phillips, the make-up girl, as well as the artists themselves, who have worked exceedingly hard to make our first production a success.

On July 11 we had our first projection evening, when the shots already taken of our film were shown, with a comedy and interest picture. We are shooting our scenario on 9½-mm. At the present moment a scenario competition is being run and the winning script will be our next attempt.

The members would like to wish HOME MOVIES and HOME TALKIES the very best for the future.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, John Mantle, 56 Croydon Road, Beckenham, Kent. Production No. 4, "Even a Worm . . ."—our first production this season—is now complete except for titles and final editing. This is a farce with slapstick effects and runs to between 200 and 250 feet 9½-mm. stock. Production No. 5, temporarily entitled "The Crystal," is a dramatic fantasy on 16-mm. stock, and should be completed by the time this appears in print. Production No. 6, our ladies' film entitled "Burying Blinky," is an adaptation of an old song on 9½-mm. stock and is now well under way.

We have practically decided on a story for Production No. 7, which will probably be a drama on 9½-mm. If we have time to

make No. 8, this will possibly be a slapstick comedy on 8-mm.

Our show will be on November 9 and 10, running two houses each night.

**BELFAST AMATEUR CINE SOCIETY.** Hon. Secretary, S. S. Green, 107 Victoria Street, Belfast. After the past successful eight months we have now ventured on a further stage of our activities by moving into larger premises, the first meeting taking place on July 4 when the American amateur production, "I'd Be Delighted To—," was projected. The new rooms "have been decorated and a very striking proscenium built with a 9 ft. screen, the entire work being carried out by the members. A feature of the new premises, besides having about 900 sq. ft. of floor space for sets, etc., is a projection box built above the floor, and we are looking forward to continued success both in projection and production.

An opening social and dance was held on July 7, when a number of amateur films were presented, most of these being produced by our own members, including "A Holiday in Switzerland," by Mr. Agnew; "The Golfer's Dream," by Dr. J. Ryan (both on 9½-mm.), and two films by Mr. Agnew of last year's "Ulster's T.T. Motor Races," on 16-mm. A number of visitors expressed their surprise at the general lay-out of the theatre and the excellence of the films projected. Dancing was carried on until 1 a.m., the music for this, as well as the musical accompaniment for the various films, being under the care of Mr. J. Mackenzie.

We wish to extend an invitation to members of any other amateur cine clubs to call on us if in Belfast or vicinity, when they can be sure of a hearty welcome.

**BEXLEYHEATH AMATEUR CINE SOCIETY.** Hon. Secretary, F. C. Blayney, 6 Groves Cottages, Banks Lane, Bexleyheath. By the time this is in print we shall have commenced our second production, "The Sap," a farce running to about 300 feet, to be filmed at Dartford Heath. All our productions are carried out on 9½-mm. stock.

We are still in need of more members, as our membership at present only totals eight, and the hon. secretary will be pleased to hear from anyone interested. The entrance fee is 1s., and the subscription is 1s. per month.

**BOLTON AMATEUR CINE ASSOCIATION.** Hon. Secretary, G. N. Booth, Plover Lane, Over Hulton, Bolton. After a very successful public show this society is going ahead with two films to be finished this year. (1) "Saturday," running to 400 feet 16-mm., shows cinematically how a large provincial town spends Saturday. Each shot will be related to the preceding shot either by comparison or by contrast, and the success of the film will depend entirely on the photography and the editing. Mr. G. N. Booth and Mr. P. C. Smethurst are making this film. (2) "Face Value," a photoplay running to 1,200 feet 16-mm., will be directed by Mr. G. M. Aspinall and photographed by Mr. G. H. F. Higginson. This film will be unique as it will be the first British film made by amateurs where one actor takes a double part and both characters appear on the screen together.

Here is a tip to clubs who intend to replace the normal lampshouses of 16-mm. machines with mirror arcs for public show purposes, as was done at the last Bolton show.

The fierce heat from a mirror arc tends to shivel 16-mm. film and to buckle the rather flimsily constructed gates of amateur machines, and the same method must be used to keep them cool. The Bolton club found the simplest method was to direct a current of air on to the gate; the draught from a suction sweeper, such as a Hoover, is more than enough. The last two feet of pipping should be on a swivel so that the current of air can be directed from one machine to the other when the film change-over is effected.

**BRONDSBURY CINE SOCIETY.** Headquarters, St. Anne's Hall, Salsbury Road, N.W.6; Hon. Secretary, C. F. W. Dickens, 11 Harvist Road, Kilburn, N.W.6. Shooting has now commenced upon our new pro-



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duction, entitled "B." The story and scenario of this film have been specially written for the society by Mr. G. W. Eves and calls for a large amount of work in rural surroundings, which will enable the society to organise week-end outings on location during the summer months. The photography is in the hands of Mr. B. Ludin, whose recently completed "Fur Film," running to 1,500 feet of 95-mm., was shown at the Ideal Home Exhibition at Olympia with such success that within a short time he had received requests for copies from such far distant places as Prague and New York.

Prospective members may be interested to know something of the exceptional studio facilities at our disposal. St. Anne's Hall not only provides the society with a floor space of about 50 by 30 feet, but also includes a stage 16 feet deep, two dressing rooms and ample storage space for props. This has frequently enabled us to erect two sets at once and to carry out shooting on both during the course of the evening.

On projection nights we can now obtain a throw of nearly 70 feet from a recess above the hall entrance to a 10 feet silver screen set at the back of the stage. Visitors may by arrangement have their own films projected at the society's meetings and thus see them to far greater advantage than they normally would in their homes. The society particularly welcomes any opportunity of projecting amateur films and is pleased to offer its own films in exchange if desired. For further particulars please write to the hon. secretary at the above address.

**FANFOLD AMATEUR CINE CLUB.** Hon. Secretary, G. A. V. Jones, 8 Tanswell Street, S.E.1. This club held its inaugural meeting on July 10, when temporary officers were elected. Two stories are to be filmed—a short one first and a more ambitious one later. We are fortunate in having quite a lot of first-class apparatus and very talented technicians.

As there is still room for more members, especially ladies, anyone interested should communicate with the hon. secretary at the above address, or turn up at 28 Hanover Buildings, Thomas Street, W.1, on Monday evenings after 8 p.m.

We take pleasure in thanking HOME MOVIES AND HOME TALKIES for its assistance, without which we do not think the club would have come into existence.

**HAMPSHIRE HOUSE CINE GROUP.** Hon. Secretary, J. Radford, 30 Avonmore Gardens, West Kensington, W.14. This group is now widening its scope by including miniature camera work in its programme, there being already three Leica workers in the group. This type of camera is of real use to the cameraman and lectures are being arranged for the winter programme on the technique of miniature camerawork. Two of our "still" men are enthusiastic Leica workers and would like to visit other London clubs while shooting in order to obtain some souvenir "stills."

One of our members, Miss G. Gollop, is at present engaged on a propaganda film dealing with the cause of drink. This film is being shot mostly on p.s.p. and promises to be of excellent quality.

**INDEPENDENT FILM STUDIOS (AMATEUR).** Hon. Secretary, G. C. Jordan, 35 Park Grove, Prince's Avenue, Hull. Our cameraman made a scoop at the Isle of Man during the T.T. race week and got some interesting panorama scenes of the island as well as vivid and dramatic pictures of J. H. Pringle's terrible crash.

Work has now commenced on the production of a documentary film dealing with the life and work of William Wilberforce. The scenario by S. Peyser and E. C. Jordan allows for the widest use to be

made of modern camera technique to get impressionist pictures of early slave days.

In the workshop one of our new projectors is nearing completion and embodies some novel refinements not usually associated with 16-mm. projection, details of which will be given at a later date.

**LINCOLN AMATEUR FILM SOCIETY.** Hon. Treasurer, Frank Carill, 84, Ruskin Avenue, Lincoln. This society was formed by a number of cine enthusiasts in Lincoln in November, 1932, when the first meeting was held. Fortnightly since then, up to May, 1933, films were projected on both 9 1/2-mm. and 16-mm. projectors, many of these being films produced by other clubs, with occasional professionally made films; and as a result the members gained many valuable hints.

In June, 1933, they decided to make a film of their own and a suitable scenario was written by the chairman, Mr. B. W. Morton, who is also directing the film, entitled "Circumstantial Evidence." Shooting was started in June in the local ironstone quarries and persons privileged to see the "rushes" agree that considering the limited apparatus available the results are really excellent, especially a fade-out device invented and made by Mr. B. W. Morton, which operates on the Pathe Motocamera B. used for shooting.

Anyone in Lincoln and district aspiring to film fame may obtain particulars from the hon. treasurer at the above address.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42, Fentham Road, S.W.8. Shooting on "Panshine Pansy" is now completed, after spending two days on location chasing raindrops off the lens! The first day's shooting was in London and the second at Amersham. This film should be ready for showing during the winter season. Our short film, "Concussion," is well under way. One day 100 feet of 16-mm. film were expended on test shots and working out camera angles; and actual shooting has begun. The locations—all exteriors—are in and about Latimer, in Bucks. It is hoped that this film will also be ready for the winter; meanwhile we are still looking out for new scenarios.

Our chairman, A. J. Bromley, has started a kind of scrap film, "Who's Who in the L.A.F.C.," which was shown to us recently. It is quite amusing and has many pieces of film collected from other productions, etc. It also will be useful as a "casting film," and we hope to add to it later and so have a complete film from which we can find out who is suitable for various parts in future productions.

**METEOR FILM PRODUCING SOCIETY.** Hon. Secretary, Stanley L. Russell, 114 Kelvin Drive, Glasgow, N.W.; Studio, 234 Sauchiehall Street, Glasgow. The long spell of fine weather has given a fillip to the filming activities of the three production units of the society and the major part of the outdoor action has been completed in each case. The formation of a 9 1/2-mm. section has been suggested and anyone interested is invited to communicate by letter with I. S. Ross at the studio.

The picnic outing has been fixed for Sunday, September 10, and will take the form of a motor-bus trip to an unknown island on a well-known Scottish loch. Members will be circualarised with details shortly; meantime, they should note the date and keep it free.

Additional lighting equipment has been installed in the studio in preparation for the coming season. The winter syllabus is already under consideration, and a thoroughly interesting programme may be anticipated.

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**Model B Kodascope,** 250-watt, bronze type, Kodacolor  
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As new. £18 0s. 0d.  
**Ensign Super Projector,** 200-watt lamp, carrying case.  
Complete as new. £30 0s. 0d.  
**Model C Kodascope,** complete with resistance, char-  
acter motor control. As new. £10 10s. 0d.  
**De Luxe Camera,** Brand new, just purchased. Com-  
plete with second-hand De Luxe case, 7-in. set of por-  
trait attachments and filter. New price £31 13s. 0d.  
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**Model B Cine-4 Kodak,"** interchangeable f/1.9 lens,  
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Telephoto lens with special flinder. (New price £24 0s. 0d.)  
£24 0s. 0d.  
**Q. De Vre Projector,** 16-mm., complete with resis-  
tance, 100-watt lamp. (New price £21 0s. 0d.)  
£27 10s. 0d.  
**Ensign Silent Sixteen "50" Projector,** complete.  
As new. £24 0s. 0d.  
**Special Offer, 1 only, New Self Rectia Screen** in wooden  
carrying case. (List price £3 2s. 6d.) £3 2s. 6d.  
**Two only—Self Rectia Screen,** 40 x 20, each £11 0s. 0d.  
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tance and carrying case. £4 4s. 0d.

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**SHEFFIELD PHOTO CO. LTD.**  
**NORFOLK ROW, (FARGATE)**  
**SHEFFIELD—One minute walk from Town Hall**

wedding ceremony recently. The out-  
standing feature of the occasion was the  
departure of the couple on a Continental  
honeymoon in an amphibian aeroplane,  
which made a fine subject for the cameras.

**METROPOLITAN-VICKERS AMATEUR  
CINE SOCIETY.** Hon. Secretary, R.  
Clough, 5 Thirlmere Avenue, Stretford,  
Manchester. Since our last report the  
society has held two very interesting meet-  
ings, one of which was taken up by the  
screening of members' films for general  
criticism. We have also been fortunate in  
being able to borrow two films from the  
Amateur Cine League of America, "The  
Fall of the House of Usher" and "I'd Be  
Delighted To"—both very excellent.

On June 29 Mr. Greenwood, of the Stock-  
port Cine Society, very kindly came and gave  
us a talk on the Kodacolor system, which  
proved an interesting and fascinating sub-  
ject, especially as his talk was accompa-  
nied by a demonstration of Kodacolor films.  
Following his talk, Mr. Greenwood showed  
us two films of productions of the Ashton-  
under-Lyne Amateur Dramatic Society,  
"The Desert Song" and "Rose Marie."  
These films were taken from the body of the  
theatre with ordinary stage lighting and  
were of a very high order.

A sub-committee has been formed to  
consider the vexed question of exposure  
and exposure meters, together with the pro-  
cessing of 92-mm. films, and we hope a  
considerable amount of useful information  
will be obtained. Our, as yet, unnamed  
film play is still in production, and we  
expect to finish this in September. During  
the summer meetings are being held once  
a month only.

**NORTH LONDON CINE SOCIETY.** Hon.  
Secretary, M. Williams, 7 Woodberry  
Down, N.4. It is expected that our  
first production, entitled "Coincidence,"  
will be completed within the next fortnight.  
Our original intention of producing "The  
Romance of the Rose" has had to be post-  
poned owing to the number of snags  
encountered. "Coincidence," which was  
considerably easier to produce, was  
therefore substituted.

On account of the summer holidays it  
has been decided to hold no further meetings  
until the end of August. The date pro-  
visionally fixed for the next meeting is  
Tuesday, August 29, and it will take place  
at the Institute, at the rear of the Methodist  
Church, Elwood Street, Blackstock Road,  
N.5, at 8.30 p.m. Any member interested is  
cordially invited to attend, and it is hoped to  
show a programme of members' holiday  
films.

**NORWICH AMATEUR CINE SOCIETY.**  
Hon. Secretary, H. P. Dun, 291 Sprowston  
Road, Norwich. This society, which was  
only formed in February last, has now a  
membership of 40. The weekly meetings  
are always well attended and shooting con-  
tinues every week-end on the three produc-  
tions in hand. We are nearing the com-  
pletion of the exterior shots of the crook  
drama and the photography of these has  
been very gratifying. Good progress is  
also being made with the light comedy,  
"Love," and the slapstick farce, "The  
Simple Life." We have also been very busy  
with our 1933 News Reel of local events,  
the last three sequences being the inaugura-  
tion of Norwich Airport by H.R.H. the  
Prince of Wales, comedy and gymnastic  
displays at the local Labour Carnival and  
the procession of decorated cars at the  
Cripple Children's Outing. All the above  
productions will have their premiere at our  
public shows in October.

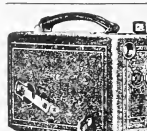
Recently members of the acting section  
were given screen tests by artificial light.  
Pathe p.s.p. film, aperture f/3.5, two photo-

(Continued on page 118)

## Before buying a Cine Camera

... you must see Sands Hunter's range of  
second-hand models! Every instrument has been  
thoroughly overhauled and is guaranteed to be in  
working condition equal to new. All are offered  
at prices that will enable you to obtain a much  
better camera than you could otherwise buy for  
the same money.

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**Model B Cine-4 Kodak,"**  
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cover, takes 30 ft. or 100 ft.  
of daylight-loading film.  
Second-hand, three only  
offered at this price.  
Cost £18 15s.  
SALE PRICE **£4:12:6**



### ZEISS IKON KINAMO

Fitted with Carl Zeiss f/3.7 Tessar  
lens, camera takes 33 ft. of daylight-  
loading 16-mm. film. This is un-  
doubtedly the smallest 16-mm. cine  
camera on the market. Price of film,  
10s., including developing.

List price £24.  
SALE PRICE **£12:0:0**

**MODEL B CINE-4 KODAK,"** f/3.5 Kodak lens, Cost, including  
leather case, £26 10s. 0d. For £10 10s. 0d.  
**ENGLISH AUTO KINEMAS,** Ensign Cinar f/2.6 lens, leather case,  
Cost £18 15s. 0d. For £12 12s. 0d.  
**MODEL A CINE-4 KODAK,"** Kodak f/3.5 lens, case and  
tripod. £12 10s. 0d.  
**BOLEX,** Hermagis f/3.5 anastigmat lens, camera takes 50-ft.  
16-mm. film. Cost £14 10s. 0d. For £7 7s. 0d.  
**PATHESCOPE MOTOCAMERA,** Zeiss f/2.7 Tessar lens.  
£12 10s. 0d.  
**SIEMENS HALSKE MODEL B,** 3 speed, Buech Glauher,  
f/2.6 lens, as new. List price £30. For £22 10s. 0d.  
**MODEL B CINE-4 KODAK,"** f/1.9 anastigmat lens, also  
Telephoto lens, case. As new. £25 0s. 0d.

## When you've bought your Camera

remember that the first essential to good results  
is correct exposure. To ensure this end select  
from this list of exposure meters—all are made  
specially for use with cine cameras.



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embodies a Weston Photo-  
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and gives correct exposure  
reading instantly, the f number  
being read directly on the  
scale. Price, with £8:10:0  
hinged cover

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It is the only exposure meter  
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directly into electricity and gives  
an exposure reading that is  
right to the fraction of a second.  
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glance the correct lens  
diaphragm which must be  
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# NEW CINE APPARATUS

## TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### New Pathe Films

TWO new kinds of 9½-mm. reversal film stock have recently been introduced by Messrs. Pathé and will find a wide welcome among users of this popular size. The first is the p.s.p.f. or, more fully, the Pathé Super-Pan Fine Grain, which now replaces the previous p.s.p. film and represents a considerable improvement. The new film is fully sensitive to the whole range of the visible spectrum, for which reason it gives a more faithful rendering in black and white of coloured subjects, particularly the greens and reds which form such a large proportion of the colours of nature. Furthermore, its sensitivity to yellow and red make it particularly suitable for artificial light cinematography, for as most of our readers know most artificial light is deficient in blue and very rich in yellow. While its colour sensitivity does not appreciably differ from that of the p.s.p. film, the new stock has a much finer grain, which gives very noticeably improved results on the screen. The p.s.p.f. is not perhaps quite so fast as the p.s.p. but the difference in speed will rarely be noticed in practical work.

The other film is the new Pathé fine grain ortho, known as r.o.f., which replaces the previous orthochromatic stock and also has the advantage of a much finer grain. While the colour rendering of the ortho stock is not so good as that of the p.s.p.f., it has the advantage that it can be processed in the ordinary red darkroom light, for which reason it is very popular with those who do their own processing. It is also cheaper.

The p.s.p.f. is sold at the same price as the previous p.s.p. and the new fine grain r.o.f. is at the same price as the ortho stock it replaces. We have tested both stocks and can vouch for the improved results obtainable with them. The films were submitted by Messrs. Pathescope, Ltd., 5 Lisle Street, W.C.2.

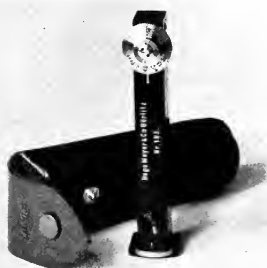
### Mickey Mouse on Eight and Sixteen

HOME MOVIES AND HOME TALKIES is glad to welcome Mickey and Minnie Mouse, as well as the Walt Disney Silly Symphonies in the sub-standard sizes. The Amateur Cine Service, of Bromley, Kent, has obtained the exclusive agency for these fascinating cartoons and now have a good range on both 16-mm. and 8-mm. stock. We have had an opportunity of running through one of these—"Mickey the Life Guard"—a 100 ft. reel showing Mickey in the role of a life

saver at the seaside, where, after sundry adventures, he succeeds in rescuing Minnie from the ocean. A number of other titles are available and the 100 ft. reels are sold for 25s. each. They can be hired at 2s. 6d. per film for three days for 16-mm., while in the 8-mm. size the cost is 15s. each for 50 ft. reels (equivalent to 100 ft. of 16-mm.) or 7s. 6d. each the 25 ft. reels. The hire rate for 8-mm. is 1s. for 25 ft. for three days. A postcard to the Amateur Cine Service, 50A, Widmore Road, Bromley, Kent, will bring a list, if HOME MOVIES AND HOME TALKIES is mentioned.

### Meyer Range-Finder

Workers with large aperture lenses, such as  $f/1.5$  and  $f/1.8$ , are well aware of the difficulty of obtaining accurate focus, particularly of close-up subjects.



The Meyer Range-finder with case

A range finder is a particularly valuable addition to any cine equipment, for which reason we have examined and tested with interest the new Meyer range finder, which is illustrated here-with. It is particularly simple to use, all that is necessary being to sight the object, the distance from which is required, through a small aperture, when a double image will be seen, the two parts being, so to speak, "out of register" with one another. By turning the milled disc the two images may be made to coincide, whereupon a pointer shows on the disc the exact distance from the observer. It is but the work of a moment to set the focusing collar of the lens to this figure, when the image will be focused with dead accuracy. Like all Meyer apparatus, the range finder is particularly well made and at the price of £1 16 0 can be fully recommended. It has been submitted to us by Mr.

A. O. Roth, of 85 Ringstead Road, Catford, S.E.6.

### The Dix-Mipanta Meter

A very neat, practical and useful multi-range voltmeter, which should come in very handy for home talkie experimenters and enthusiasts, is the Dix-Mipanta, while it measures only about 2½ inches square by 1 inch thick, will measure voltages from 0 to 7.5, 0 to 150 or 0 to 300 volts, according to the hole in which the leads are plugged. The meter is fitted with a pair of serviceable flex leads about one yard long, each lead being fitted at one end with a plug for the meter and at the other with a spade for connection with the apparatus. Furthermore, the meter can be used for measuring milliamperes, the full range on the 150 and 300 volts being 12 milliamperes and on the 7.5 75 milliamperes. At the price of 19s. 6d. it should prove very attractive and represents excellent value. It has been submitted to us by Messrs. Leslie Dixon & Co., of 218 Upper Thames Street, E.C.

### New Exposure Meter

An interesting new photo-electric exposure meter, known as the Metrophot, has just reached us from Messrs. R. F. Hunter, Ltd., and although we have been able to test it thoroughly and find it satisfactory there has not been time to make a photograph this month.

In operation the meter is faced towards the subject to be measured, a sliding cover being pulled out so as to exclude all light other than that coming at a direct angle. If, then, the meter is held towards the light the pointer will move upwards on the scale, which is graduated in fractions of a second. For cine work the stop scale can be moved about until the pointer reaches 1/32nd of a second for most cine cameras, or 1/27th of a second for the Bell-Howell "70" range of instruments. For still work the stop scale can be set at the desired aperture, whereupon, the meter will read exposure in fractions of a second.

The Metrophot sells for £5 5s., and is therefore the lowest priced of any photo-electric meter on the market. We have tested it against our standard photo-electric meter and find its readings accurate within its limitations, although it is perhaps a little more convenient for still work than for cinematography. For those who require a relatively inexpensive photo-electric meter we can recommend the Metrophot.

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16 mm.**YOUR PRESENT APPARATUS WILL BE TAKEN  
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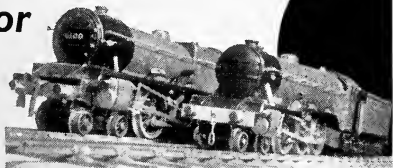
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MOTOCAMERAS****Model B,** a real good movie-model at a popular price. £56 6s. 0d.**Pathe Luxe,** an excellent model with f/3.5 anastigmat lens. Strong motor exposes a whole reel at one winding. £10 10s. 0d.**Pathe Luxe** (as illustrated) with f/2.5 Hermagis lens and Tele-attachment. Gives image four times usual size. £18 18s. 0d. 9 monthly payments of 14 10, 24 6 or 44 2.**Easy Terms for Anything.** First of 9 monthly instalments secures. Only 5% added. **GENEROUS EXCHANGE ALLOWANCES****CITY SALE  
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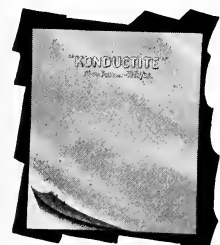
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## NEWS OF CINE SOCIETIES

(Continued from page 115)

floor bulbs and a 500 watt lamp at 3 feet were used and the results have been quite good. In the absence of lecturers we have started a new weekly feature at our meetings—the reading of an article from HOME MOVIES AND HOME TALKIES, followed by a discussion for the benefit of non-technical members. The first article read was "Inexpensive Movie Making," and this feature has proved very popular.

We were recently given a demonstration of the Cine "Kodak-Eight," both with a library film and with a film taken by a new member, the excellent quality being apparent to all present. Among the films projected during the month were productions from the Manchester Film Society.

Owing to our rapid growth gentlemen members with technical knowledge are still wanted.

**PATHFINDER AMATEUR FILM SOCIETY, TORQUAY.** Hon. Treasurer, K. Lyon; Hon. Secretary, F. Hill Matthews, "Lew Down," Teignmouth Road, Torquay. Our society is now well on its feet and has a membership of just under 20. We have had a lot of hard work in getting the unit together, but thanks to the untiring enthusiasm of the first members we were recently able to hold a very successful meeting at our studio, "Rooklands," St. Michael's Hill, Torquay, kindly lent us by Mr. R. E. Narraott.

Camera tests were carried out at the end of June, and on July 1 we were able to "shoot" the first scenes of our current production, temporarily entitled "Sun Bubbles." We are in the 9.5-mm. field and intend "shooting" all the sequences on Gevaert negative stock, which we have found highly satisfactory.

The society meets every Saturday afternoon at the Studio, and also often on Sundays, in order that we may finish our film and enter into new channels. The present story on which we are working was written by the hon. secretary; camera work is in the hands of Mr. Matthews and Mr. Bullocke, and Mr. Eddie Narraott is the art director. As we are slightly short of technicians, direction and continuity are being dealt with by the camera men.

Anyone interested in either acting or the technical side of amateur cinematography should communicate with the hon. secretary at the above address.

**STAR PRODUCTIONS.** Hon. Secretary, W. Irons, Holly Cottage, Burns Street, Northampton. This club was first started in April, but owing to illness and lack of support we did not start work in earnest until last month. We have several scenarios on hand, including a comedy-drama entitled "Pop's Merry Christmas," on which we intend to start work in November. We shall use 9.5-mm. stock at first, but hope to change later to 16-mm. if the club is successful.

The annual subscription is 7s. 6d., with an entrance fee of 5s., and the hon. secretary will be pleased to hear from anyone interested in the society.

**TEDDINGTON AMATEUR FILM PRODUCTIONS.** Hon. Secretary, D. Gordon Bowe, 79 Teddington Park Road, Teddington, Middlesex. We have now finished both "The Lost Scarab" and "Calling His Bluff"; the former is on three super reels (93-mm.) and the latter on one. Both pictures will shortly be given their premiere in Teddington, when it is hoped that members of every film society in London (and many provincial as well) will be present. Full details of this show will be announced next month. These two films

(Continued on page 120)

## THEY'RE HERE!

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Talkatone Home Talkie.	Cost £20 5s.	9 17 6
Talkatone Talkie Kit, with case	..	6 10 0
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Cine Kodak 1.5 S, 50 ft. and 100 ft.	..	7 10 0
Cine Kodak 1.5 S, 50 ft. and 100 ft.	..	3 15 0
Ensign 180 Projector.	Cost £28 10s.	14 17 6
Kodascope C. Projector, latest bronze	..	11 15 0
Ensign 250 Super Projector.	Cost £30.	37 0 0
Falmer Home Movie Projector	..	2 15 0
Falmer 200 B Projector, resistance	..	13 7 6
Coronet 3.5 Cinemacams, as new	..	1 19 6
Model B 1.5 S Motocamera	..	4 10 0
Falmer Lux 1.5 S Motocamera	..	6 17 6
Falmer Lux 1.5 S and Tele Motocamera	..	14 0 0
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THE AMATEUR CINE SERVICE

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## A GREAT MOVEMENT

(Continued from page 97)

ose the use of their film for three or six months. This means the purchase of copies outright which very few educational organisations can afford and they are, therefore, looking forward to a far wider use of cinematography by schools in Great Britain in order that the price may be reduced.

But here Mr. Russell Orr found himself continually faced by the question:

"Well, what films are there that we can use?"

He was, in fact, frequently told by teachers that there were *no* films to use in education! The first step to take was, therefore, obvious—to discover, as nearly as possible, all available material that could be used without alteration by educationists and others. The comprehensive catalogue, referred to above, is the result.

## Amateur Co-operation

Speaking to a representative of HOME MOVIES and HOME TALKIES recently, Mr. Russell Orr said:

"Another important object we have had in mind in compiling this catalogue is to gain the co-operation of amateur cinematographers. We have done our best to show them the many and varied subjects which can be used for documentary and other purposes.

"Will the amateur help?"

"For example, an excellent movement was recently started by HOME MOVIES and HOME TALKIES in encouraging amateurs to make records of ancient local customs, folk dances and other old traditions which are fast dying out. In our Bulletin, which goes to education departments throughout the Empire, we seized on this idea urging residents in India, the Colonies and Protectorates to record the remarkable native customs which are fast giving way before European civilisation and we hope that the encouragement we can give will result in HOME MOVIES and HOME TALKIES being found in the home of every amateur cinematographer in the Empire.

## Historical Films

"Another way in which the amateur could help enormously is in connection with Historical films. These are the most costly of all and readers of the catalogue will notice how few there are. But if amateurs would take advantage of the many excellent county and borough pageants which take place it would be possible to circulate, without any very great expense, these scenes from British history.

"Lastly, the cry that comes to us from all parts of the Empire is: 'Can you send us films of Britain?'

"Well, with so many amateurs doing excellent work it should be possible, if they will co-operate with us, to build up a splendid record."

## YOUR CINE QUERIES ANSWERED!

*Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.*

Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

A. E. J., Leicester, writes: "I am going through France into Spain, staying in Barcelona for two or three days and thence on to Majorca. Shall I have to pay duty on films or will it be better to take my films with me? My camera is a 16-mm. Ensign Turret-Head with three lenses."

*Answer.*—Most Customs authorities allow a reasonable amount of amateur film to be taken into the country without duty, but as both Kodak and Agfa 16-mm. film are very easily obtainable fresh in the large cities all over the Continent, we would suggest that you purchase your requirements in the countries you are visiting. Both Kodak and Agfa have branches and processing stations in Paris and Barcelona, and therefore you are assured not only of fresh film but also of rapid processing. Selo film is, however, not generally sold on the Continent and if you favour this make you had better take your requirements with you.

Before leaving the country be sure to obtain a special Declaration Form to cover your camera. By filling this in before leaving and getting it signed by the Customs authorities there will be no question that your camera was taken out of the country with you and not bought abroad, otherwise you may be charged duty on your camera when taking it back into England. So far as the films you bring back are concerned, the British Customs will generally, as a concession, allow a reasonable amount to be brought in without paying duty but, strictly speaking, 16-mm. film is liable to a Customs Duty of 19s. per 100 ft. plus a Customs clearance fee of 1s. for each picture.

W. S., Carshalton, asks several questions with regard to home talkie apparatus. The first question relates to how to connect a talkie photo-electric cell to a low frequency amplifier.

*Answer.*—This is rather too large a question to answer in detail on this page, but fortunately the subject has been dealt with to some extent by Mr. Bernard Brown in his series "The A.B.C. of Home Talkies." Full practical details in this connection will be found in Mr. Bernard Brown's book entitled 'Amateur Talking Pictures and Recording,' issued by Sir Isaac Pitman & Sons, Ltd., at 7s. 6d. net.

The second question, how to eliminate the crackle caused in the moving coil loud-

speaker by the projector motor, depends to some extent on the nature of the projector, some giving much more trouble than others. We have ourselves successfully overcome this trouble with most projectors by screening the apparatus as closely as possible and earthing the frame of the projector.

In answer to question three, we have not published particulars of the Synchronlux method of synchronisation, as used in the Synchronlux Sound Films Society, and suggest that you communicate with Mr. R. F. Hasdell, 8 St. Michael's Mount, Northampton.

J. F., Bolton (and others), asks: "I am contemplating purchasing home cine equipment, and should like you to tell me which is the best, 8-mm., 9½-mm. or 16-mm."

*Answer.*—We are constantly receiving letters of this kind, and we hope readers will appreciate that no general answer can be given, so much depending upon individual requirements. We strongly recommend all such inquirers to visit their local cine dealer and inspect the apparatus of all three types. The following facts, however, may assist them in coming to a decision:

In choosing cine apparatus there are three important costs to consider: (1) the cost of the camera; (2) the cost of the projector; (3) cost of maintenance or running expenses. In the 8-mm. size there is so far only one camera available in this country, the Cine-"Kodak" Eight, and this costs £9 17s. 6d. The cheapest 9½-mm. camera is the Coronet, selling for 65s. (the price has just been increased). The cheapest 16-mm. camera we have tested is the Ensign Kinecam No. 4 at £10 10s.

In projectors, the cheapest 8-mm. is the Kodascope Eight at £9 9s.; the cheapest 9½-mm. is the Coronet at 45s., and the cheapest 16-mm. is the Ensign Silent Sixteen 50 selling for £5 5s. The 8-mm. projector referred to has a 100 watt lamp and both 9½-mm. and 16-mm. projectors can be obtained with a variety of lamps, up to 250 watts in the 9½-mm. and 500 watts in the 16-mm.

In running costs comparison should be made of the total cost of the film plus the processing, i.e., the cost of film ready for projection. Screen time must also be taken into account. On this basis four minutes of screen time costs 10s. in the 8-mm., about 16s. or 17s. in the 9½-mm., and £1 in the 16-mm. size (lowest film costs in all cases).



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## NEWS OF CINE SOCIETIES

(Continued from page 118)

will have a full supporting programme, including "The Break," a 16-mm. film recently completed by a group of our members working independently under the leadership of Robert Armitage.

Edward M. Hunter, the society's cameraman, has temporarily deserted the camera for the megaphone, which he is jointly handling with D. Gordon Bowe on our new production entitled "Greater Love." This picture, which went into production at the beginning of July, is by far the most ambitious yet attempted by this society. Being in the nature of a romantic drama it includes such varied scenes as a motor works in London, the Sahara Desert, and a yacht in the Mediterranean. The opening scenes take place at a dance and shots for this were taken at a dance hall at Kingston with professional lighting equipment loaned to us by Messrs. Warner Bros. First National Productions, Ltd.

Our first annual general meeting was held recently, when Marcus C. Hunter was re-elected president and D. Gordon Bowe, secretary; since the meeting Sir Reginald Blaker has become patron and Bernard F. O'Donnell vice-president in place of Harold Hastings, who has also left the cast of "The Lost Scarab."

**TEES-SIDE CINE CLUB.** Hon. Secretary, W. Shaw, 9 Caxton Street, Middlesbrough. Owing to the formation of a new club in a neighbouring town, we have lost a good many members this year, but in the interests of amateur cinematography we welcome the club and have decided to face all difficulties and carry on. We are now getting on well, though we could do with more members.

Our current production, which will run to two reels of 9½-mm. stock, will soon be in the hands of the editors; and from June 28 to July 21 we arranged to film the Constantine Technical College Rag, the shots including a swimming gala, push ball match, two dances, sports procession, etc.

This film, which will run to 400 feet of 16-mm. stock, will be shown a number of times in the College Lecture Theatre at the beginning of next session.

A few weeks ago, as part of the re-organisation of the club, we decided to run a studio and have chosen one in Haymore Street, which has a floor space of 50 feet by 16 feet. It will also be used as a projection room and part of the space will be partitioned off for projection box, two dressing rooms and a proscenium. The new studio means a great deal of work for members, as redecoration is essential and will be entirely carried out by members, including electric wiring.

**WALTHAMSTOW AND DISTRICT AMATEUR FILM SOCIETY.** Hon. Treasurer, J. Griffiths, Junr.; Hon. Secretary, J. O. Cole, 355 Brettenham Road, Walthamstow, E.17. This society held a most satisfactory general meeting on July 12, the chair being taken by Mr. Williams. The society was formed on a stabilised footing; the aims and ambitions were read before the assembly; and the position of the society being quite sound, we were able to enlist many new members. We still have a few vacancies left, especially for lady members interested in the acting, entertainments and social side.

The society's latest production, "A Bag Snatching Episode and Events," is nearing completion, and it is hoped we shall be able to start production on our two scenarios—a drama and a comedy—during the forthcoming month.

Applications for membership, etc., should be addressed to the hon. secretary at the above address.

**EDITOR'S NOTE.—WE MUCH  
REGRET HAVING TO HOLD  
OVER ONE OR TWO SOCIETY  
REPORTS OWING TO LATE  
ARRIVAL AND PRESSURE ON  
SPACE**

## BARGAINS

**THE AMATEUR CINE SERVICE, 50 Widmore Road, Bromley, Kent.**—Everything for home movies. 16-mm. and 8-mm. Mickey Mouse and Silly Symphony Cartoons for sale, exchange and hire. Complete 9.5-mm. Film Library. All latest Pathscope releases. Summer week-end rate: 1s. 6d. per super; 6d. per 60-ft.; 3d. per 30-ft. Exchanges. For sale: Supers, 10s. and 15s.; 60-ft.s., 2s. 6d.; 30-ft.s., 1s. 6d. Below.

**Accessory Bargains:** Besides large stocks of used apparatus, we have used accessories of every make and type, and can quote for any requirement, for cash, part exchange or easy payments. Why not get in touch? We may have just what you want, at a price you can afford. No pressure to buy, and approval against deposit. Please state requirements as we cannot list everything, and stocks rapidly change. Below.

**Processing:** 9.5-mm. specialists in Gevaert and Pathscope. Processing, 2s.; reloads, 2s. 6d. per 30-ft. K.O.F. 2s. 6d.; Gevaert super pan; reloads, 3s. 3d.; processing 2s. 6d. Above.

**BOLEX-PAILLARD MODEL "D" PROJECTOR, 9.5-mm. and 16-mm.,** 250-watt lamp, f/1.8 lens; resistant reels. Perfect condition. Complete. £21.—G. W. Allen, 38 Silverwood Road, Peterborough.

**CINEART 9.5-mm. CAMERA FILM.** This, 2s.; Processing, 2s. 6d.; Charges, 2s. 6d.; 2s. 21/- Exclusive 16-mm., 9.5-mm. films stamp. No callers.—Atkinson, 24b, Albert Bridge Road, S.W.11.

**HEATHCOTE, OF NOTTINGHAM** is converting all his noted 9.5-mm. library films into unnotched, and invites inquiries for his list and terms. Every Pathscope Super reel in stock. 16-mm. Projectors from £3. 3s.—Heathcote, 243-262 Radford Road, Nottingham.

**PATHSCOPE EXCHANGE SERVICE.** 30-ft. films, 1d.; 60-ft., 6d.; supers, 2s. 6d.—Giles, 17 Collins Park, Plymouth.

**WANTED** for cash or exchange, baby cine cameras, projectors, films, accessories.—Frank, 67 Saltmarket, Glasgow.

**BANK HOLIDAY S. H. BARGAINS.**—3 Coronet Cine Cameras, f/3.9, from 22s.; 4 Coronet Projectors, from 21s.; 2 Motocamera B's 1 at £3 10s., another 1 at 4s.; 1 De Luxe, as new, at £5 18s.; Ensign Kinecam, 16-mm., Balmeyer, f/1.5, hardly used (list £25), £18 18s.; Motocamera B, fitted Meyer special f/2.8, £10 10s.; Ensign K Silent Sixteen 50 (list £6 15s.), £3 15s.; Home Movie Projector, fitted S. motor, S. Attachment, dual resistance, Ammeter, not 6 months old (list £13 1s.), at £5 18s.; Self-Erecta Silver Screen (list £2 15s.), £1 10s.; and hundreds of smaller bargains. Give us a look up. Hire, Deferred, Exchanges. Pathscope Film Library: Supers, 1s. 6d.; 30-ft. day—Cine Photo House, 6 Park Road, Teddington. (Molesley 1064.)

**70 DA FILMO CAMERA, f/3.5 UP lens,** with case, £45. Also accessories for same for sale.—Box No. 172, Home Movies.

**CINE-KODAK CAMERA** and accessories for sale at bargain prices.—Roy Malcolmson, 22 Church Lane East, Aldershot.

**PATHSCOPE SUPER FILMS.**—For hire, 1s. 6d., 4 clear days; condition guaranteed; latest releases. List free.—Cinefilm, 11 Bar-gate, Lincoln.

**MOTOCAMERA LUXE,** f/2.5 anastigmat and tie attachment, case, cost £20 15s., accept £13 10s.; Pathscope "200-B" Projector and Screen, cost £17, accept £11 15s.; Balmeyer 20-mm. short focus lens for "200-B" cost £4 4s., accept £2 18s. 6d. All above in new condition, will sell completely new or second hand. No offers.—Wtting, BM XPDN, London, W.C.1.

**GOING STRONG!** 9.5-mm. Titles, 3d.; 1-ft., 5d.; ladies, etc. List. "Finis" stamp.—Evans' Service, Dereham, Norfolk.

"HOME MOVIES," Aug., 1933

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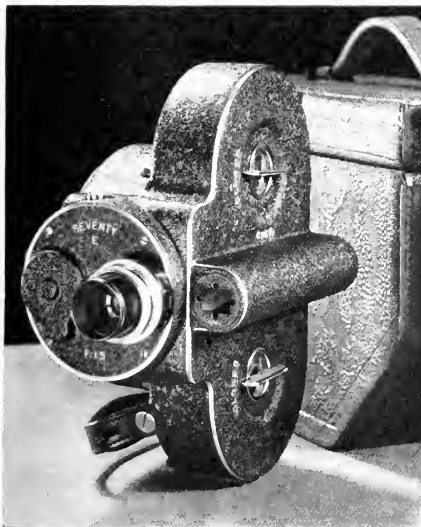
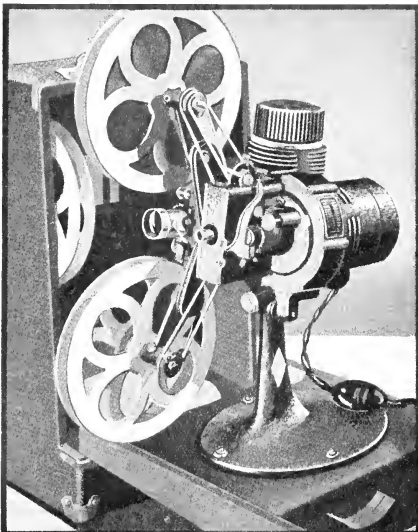
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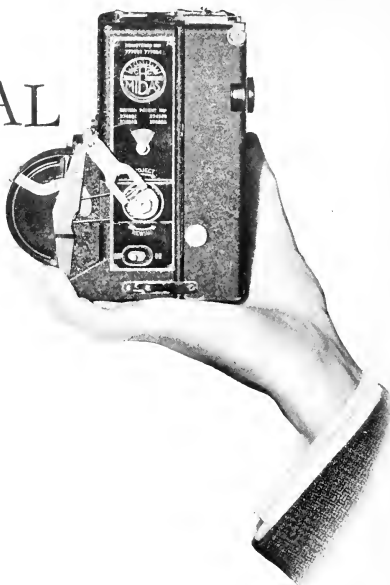
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**Vol. 2. No. 4**

*Edited by Percy W. HARRIS, F.A.C.I.* **September, 1933**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	125	TITLE CARDS WITH PRINTERS' TYPES ...	136
A REAL NEWS REEL ... ..	126	MORE SIMPLE TRICKS... ..	137
FUTURE OF THE CLUB MOVEMENT ...	126	SPOOLS OR CHARGERS? ... ..	138
A NEW TALKIE BOOK ... ..	126	THE A.B.C. OF HOME TALKIES ... ..	139
MAKING SCENICS ... ..	127	CINE SOCIETIES AND THE STILL PHOTO-	
PERSONAL NOTES ... ..	128	GRAPH ... ..	141
BELL & HOWELL SOUND-ON-FILM APPA-		AN AUTUMN HINT ... ..	141
RATUS ... ..	128	I.A.C. NOTES AND NEWS ... ..	142
OUR MONTHLY COMPETITION ... ..	129	"HOME MOVIES" CINE OPPORTUNITIES	
AN INGENIOUS CINE FAKE ... ..	129	FOR SEPTEMBER ... ..	143
"SEASIDE SHOTS" ... ..	130	THE MERRY REEL ... ..	144
THE BELL & HOWELL SEMI-PROFESSIONAL		THE B.A.A.C. ... ..	145
CAMERA ... ..	131	"HOME MOVIES" CINE CIRCLES ... ..	146
"SIR MIKE" ... ..	132	NEW APPARATUS TESTED ... ..	149
HOME PROCESSING OF 16-mm. FILM ...	134	NEWS OF THE CINE SOCIETIES ... ..	152
"RESTLESS WATERS" ... ..	135	YOUR CINE QUERIES ANSWERED ...	159

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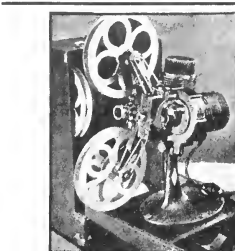
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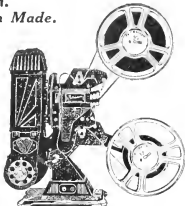
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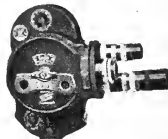


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**Ensign Alpha, 16-mm., 1 1/2-in. projection lens, 100-watt lamp, motor drive.** Complete with resistance for 250 volts, in neat carrying case. Cost £15 15s. **£9 17s. 6d.**

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**B. & H. No. 57 G.G. Filmo Projector, 16-mm., 2-in. projection lens, motor drive, forward and reverse, 400-watt lamp.** Complete in case. **£52 10s. 0d.**

**Agfa Movector, Projector No. 16 A, 16-mm., motor drive, 100-watt lamp, fitted with resistance for all voltages from 100 to 220. A.C. or D.C., complete with rewind arm in stout wooden case.** List £45. **£25 0s. 0d.**

**Model B Kodascope Projector, 16-mm., bronze finish, 2-in. projection lens (self-threading) motor drive, forward and reverse, 250-watt lamp.** Complete in case. Cost £100. **£47 10s. 0d.**

**Ensign Silent Sixteen Projector, 16-mm., 1 1/8 projection lens, motor drive, 100-watt lamp.** Complete with resistance for voltages from 100 to 250, and carrying case. **£18 17s. 6d.**

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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

**T**HIS year more amateur cinematograph films have been made than in any similar period in the history of the hobby. At the same time amateurs have had at their disposal film stock of higher speed and better quality, while more precise methods of estimating exposure have been available, so that the results obtained are more than usually interesting to study. And studied they should be, by every enthusiast, to see what lessons can be learnt from the summer shooting.

## Watch Your Film!

Now while it is a convenience—and a very great one—to the amateur cine maker to have his film processed for him, it does deprive him of a certain amount of knowledge which he would otherwise obtain. Particularly is this the case where the professional development is controlled by photo-electric methods, for a wide range of exposure variation can be compensated for in the processing, and the final results can be so good that the user imagines his exposures have all been correct. We have frequently been asked to praise amateur films as being perfect photographically when, as a matter of fact, to an experienced eye they have shown clear indications of over-exposure. In this connection it is interesting to observe that in several cases good results which have been attributed to the use of colour filters have in actual fact been due to the restriction of the over-exposure which would otherwise have been given!

## Tone Rendering

With modern super-sensitive panchromatic emulsions, adequately but not over-exposed, the tone renderings are so good that it is

difficult to believe that tone-correcting filters have not been used. We have in mind a film which we saw recently, taken at Whippsnade, with the blue sky correctly rendered as pale grey, compared with the whiteness of the polar bear's coat and the white dresses of visitors, while the light tones of the green grass and trees were all perfectly translated in monochrome. Had the exposure been three or four times that actually given the film would still

standard news reel bringing the latest events right into your own home. A new sound-on-film library is also in the offing, so that a wide variety of home movie features will shortly be available. Few hobbies have made such rapid progress in equipment in so short a time and few make such a wide appeal.

## Film Scratching

On a number of occasions recently both 9½-mm. and 16-mm. films have been sent to us for explanations as to why certain scratches have appeared right down a whole series of pictures, and we have taken some pains to investigate the cause of these scratches, which may easily ruin a valuable film. In the main it can be said that there are three causes: dirty or injured gates in the camera, dirty chargers and dirty or injured gates in the projector.

During the holidays and after film has been exposed there is a great temptation to open the camera (say on the beach) either to examine its mechanism or more often to show it to a friend. In such circumstances dust and dirt often get into the gate, and a piece of grit can scratch many feet of film before it gets carried away by the moving strip. Again, small lumps of waxy matter sometimes accumulate in the gate and in endeavouring to remove this foreign matter the polished surface is sometimes scratched, the edge of the scratch serving to mark all subsequent film.

In 9½-mm. chargers the film has to pass through a rather long curved path in the moulded material and dust or dirt in this path will have a similar effect. The gate of the projector, too, should be carefully examined and cleaned, particular care being taken to avoid scratching in the way referred to when speaking of the camera gate.

THE EDITOR.

**A REAL NEWS  
REEL FOR  
THE HOME!**

**PROFESSIONALLY  
PRODUCED—  
UP TO THE MINUTE  
YOURS  
TO KEEP!**

**SEE NEXT PAGE**

have yielded a good picture on return from the processing house, but the sky and other light objects would have been less correctly rendered. Whippsnade, by the way, is a splendid hunting ground for the amateur cinematographer but take an exposure meter with you, for the light is very strong on a bright day and you will find a tendency to over-expose.

In this issue you will find particulars of a new service for amateurs—a sub-

# A REAL NEWSREEL AT LAST!

"Home Movies" and Fox Photos Joint Enterprise

16-mm. size to start

**A** LIVE up-to-date newsreel taken by professional cinematographers, edited and titled in the best professional style, arriving by post each month to show on your own 16-mm. projector—this has now been made possible by the joint enterprise of HOME MOVIES and HOME TALKIES and Fox Photos, the well-known Press Photographic Agency, whose representatives "cover" every happening of importance.

## Incessant Demand

For a long time—in fact, since its inception—HOME MOVIES AND HOME TALKIES has received letters from readers at home and abroad asking where such pictures can be obtained, and we are delighted to be able to announce that this new service is immediately available. Wherever you are, in town or in country, in England or overseas, month by month through the post this living record of English life can come to you. This newsreel is produced and directed by journalists and the people who supply the newspapers of the world with their news pictures are now assisting in making this newsreel available to the amateur.

## He'll Be There!

Whatever the event, if it is humanly possible for a photographer to be there a living moving picture of it will be yours in this monthly news bulletin. The Royal Family, the Prince of Wales, the Opening of Parliament, National and Sporting events—in fact, everything which is topical news in English life will be incorporated. In all ways this newsreel will be equal to the best newsreels shown in the big cinemas and it will show on the screen for just as long.

## The Duke of York

The first issue, which will be available on the day this number of HOME MOVIES AND HOME TALKIES is published, includes among other important and interesting features happy shots of the Duke of York in camp taking part in the sports and other activities. Prince George, some wonderful pictures of the trial run of the new "Princess Royal," the most powerful passenger locomotive in Great Britain, some delightful human shots of the Rt. Hon. J. H. Thomas on holiday with his grandchildren, girls at the Woodcraft

Camp, and many other exclusive features. No better newsreel has ever before been made available to the public even on the professional screen.

## Eight Minutes Screen Time

Each newsreel will have a minimum length of 200 ft., which means at least eight minutes of screen time, and the cost—not, as you might expect, a very high figure, but actually less than it would cost you, yourself, to take and have processed 200 ft. of 16-mm. film!

## Low Cost

Thus for £2 10s. monthly this new service is brought to your home, or by taking advantage of a special offer for a year's subscription you can not only save £5 in the year but you will get a free copy of a special feature film.

It is not possible to give full details of the contents of the newsreel in this month's HOME MOVIES AND HOME TALKIES, as a number of the shots will actually be taken after this magazine goes to press. Full particulars and an order form will be found in other pages of this issue.

## The Future of The Clubs

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,—It is exceedingly gratifying to find HOME MOVIES AND HOME TALKIES encouraging amateurs to explore the art of the cinema as set out by Mr. G. E. Mellor in his article "The Future of the Amateur Club Movement." I entirely agree with Mr. Mellor that we must have *originality*, but originality is useless without object. *You must have an object.* Your film must be propaganda for somebody or something. It need not be political propaganda. It need not hurt anyone's feelings. Morals from "Kindness to animals" to "No more war" can be portrayed, and if your film has a purpose you are on the right track. But that is not all. The cinema can only progress by portraying its own particular theme in such a way as no other medium could. Ask yourself, "Would this theme make a good stage play or novel?" If the answer is "No!" proceed.

When shooting do not adopt unusual camera angles unless there is a purpose, such as rhythm. I have seen amateur (and professional) films spoilt by this attitude. Some people believe if a

shot is original it is good whether or not it is in harmony with the film.

Lastly, with regard to sets, simplicity should be the keynote. Why not make the sets symbolic of the scene you wish to portray. In most cases the scene is least important and should be just a restful background for the actors. The background should help on the action in some cases, and if the action is agitated build the sets to correspond. Geometrical shapes play a big part. Remember the eye travels unconsciously along lines. Horizontal lines give length, vertical lines—height, curved lines—rest, triangles—unsettled.

Hoping the above notes will be of help to amateurs wishing to progress and will help to bring film art.—Yours faithfully,

CELLULOID.

## A New Book on Amateur Talkies

**C**INEMATOPHILERS who like experimenting with Home Talkies and the making of synchronised talking pictures will be interested in "Amateur Talking Pictures and Recording," by Bernard Brown, B.Sc. Eng., which has just been published. Mr. Bernard Brown needs

no introduction to HOME MOVIES AND HOME TALKIES readers and the series of articles which he is at present writing has proved invaluable to the more advanced worker. In his new book, which is on quite different lines from "The A.B.C. of Home Talkies," he deals with home recording on aluminium and other types of disc at considerable length, for which reason the book will appeal not only to amateur cinematographers but to all who are interested in recording the voice.

The principles of talking pictures, both sound-on-disc and sound-on-film, are well described and much useful electrical data given. Sound-on-film recording for the home is, however, rather beyond the scope of the volume and is only touched upon. On the disc side, however, there is a wealth of practical information, and as at present this is the only branch of the home production of talking pictures which is available to the amateur, the space given to this aspect of the art is naturally large.

Altogether a well-produced and readable book of particular value to those who are starting the study of this fascinating subject.

\* "Amateur Talking Pictures and Recording," by Bernard Brown, B.Sc., Eng., Sir Isaac Pitman & Sons, Ltd., Parker Street, Kingsway, W.C.2. 7/6 net.

# MAKING SCENICS

## The Technique of an Interesting Subject

By R. E. BECK

THE Scenic is the Cinderella of the Film World. Hardly any thought has been expended on it; yet it is capable of bringing much beauty into homes and cinemas all over the world. We feel that we need no excuse for giving it consideration in the light of serious cinematography.

In applying our own considered judgment to the subject we will do well to begin by getting a clear idea of the essential character of our study. What, in fact, is a Scenic?

In our view it is a film which aims at describing a locality. Whether the Scenic be of countryside, village or town, its object is to describe.

The next question that arises is how best to tackle this description with order and logic, and with a proper regard for what is suitable.

Let us suppose that in looking upon the scenery we wish to photograph we pick out something that stands out as a landmark, as typifying to us the whole of the scenery upon which we gaze. Or, instead of picking out a landmark, we might consider the scenery from the point of view of some intangible influence or idea dominating it, such as might be exercised over a stretch of coastline by a defunct local practice like smuggling. Definite landmark or intangible idea, we establish it as our conception of and approach to the Scenic we are going to make.

We may call it our **Ruling Subject**.

For instance,

- (a) countryside under the influence of a dominating natural phenomenon, as a range of hills, or a river;
- (b) countryside viewed in its proximity and relation to a town;
- (c) countryside associated with the works of a writer;
- (d) countryside viewed in the light of some historical event or picturesque practice of which it was once the scene. (In this sense, smuggling has been mentioned.)

In each of these examples general scenery is considered in the light of a ruling subject. In examples (a) and (b) a definite landmark is the ruling

subject. In examples (c) and (d), it is an intangible idea. We look upon it not so much as the subject, but as something which gives us a basis for our continuity, that we may describe our scenery in a logical way and be in a position to avoid those tempting scenes that have no connection with the subject in general.



[Photo: Dorian Leigh]

Shots of this kind may typify the whole scenery

Now there can be but one ruling subject in any one Scenic.

We may show the reason why the more clearly if we compare the effect and scope of the Scenic with that of a piece of descriptive writing taken at random.

Supposing we write "A mountain surrounded by a bleak plain." Our minds visualise at once not only the actual content of the words, but beyond: parched river beds, crooked rocks, an eagle perched motionless in a dead sky, and so on, according to our natures.

What would happen if we tried to translate that sentence into moving pictures? To present a complete

literal translation we would have to photograph:

- (1) a composite picture of mountain and plain, with the mountain an insignificant thing in the distance;
- (2) a close shot of the mountain, to give significance to the fact mountain;
- (3) a panoramic shot of the plain from, perhaps, the peak of the mountain, to express the surrounding quality of the plain;
- (4) two or three shots of the plain to emphasise in the character of bleakness.

Such would be the literal translation into moving pictures of our descriptive sentence. Yet the sum of our pictures would have not half the vitality of the sentence for the reason that the mind picture created by the sentence is supplied by the mind itself with supplementary detail which vitalises the scene, whereas in the case of our pictures the mind does not respond beyond the detail actually contained in the pictures.

In order, therefore, to complete the translation of the sentence in spirit as well as in the letter we must employ our camera on such supplementary detail as may occur to us as cine-artists. And in order to do that with logic and order we must have a ruling subject, as we have indicated.

According to the construction of our sentence, the mountain must be our ruling subject. What we do now, then, is to photograph in relation to the mountain the supplementary detail we need. We photograph it as being our conception of typical scenery in terms of our ruling subject, the mountain. Even our shots about the bleak plain must be planned with reference to the ruling subject. In this way we give life to the skeleton film we have made already, and in doing so we complete our translation of "A mountain surrounded by a bleak plain."

Expressed in another way, we have looked upon a piece of scenery and we have found in it something that conveys to us better than anything else the broad character of that

scenery. We have taken that something as our ruling subject, and we have used it as a sort of theme, selecting our descriptive material in support. Anything that has appeared to us as not in keeping with the theme we have rejected. By these means we hope to have built up a Scenic which is not only picturesque, but vividly so; and that because of the logic with which we have made it.

So far we have used one ruling subject only.

We must see now if we can safely complicate our film by the introduction of another subject. Thus we might amplify our word picture and make it "A mountain surrounded by a bleak plain, where lie the ruins of an ancient city."

### The New Subject

The introduction of the new subject into our word picture does not impair its clarity—it simply has the effect of extending our range of vision. But how are we going to do that in a film, so as to give full measure to mountain, plain and ruins? We might try to run two ruling subjects in the mountain and the ruins concurrently—but what effect would that have on the plain treated in terms of both? Confusion! And if we compromised in our treatment of the plain, would that not be to the loss of a satisfactory treatment of mountain and ruins; through curtailment of their respective links with the plain? On the other hand, still keeping to our two ruling subjects of mountain and ruins, we might run them consecutively, with the plain a connecting link between the two. But the result then would

not be different from having two separate films and making them into one by the purely mechanical act of splicing. We maintain, therefore, that there can be only one ruling subject to a given film. And if we accept the principle of the ruling subject in its application to our treatment of scenes, it is immensely important that we should realise this fact and accept it, because it will save us later on from all kinds of heartburnings when we find that we have photographed lovely things that do not fit and cannot be used.

Of course we do not maintain that mountain and ruins cannot be treated in one film. But if they are, the treatment of one must form part of the treatment of the other. The whole thing boils down to the angle from which we approach our Scenic—our choice of ruling subject determines it; our treatment depends upon it; and the limits of the Scenic are bound by it. If the mountain is our ruling subject, our treatment depends on how we relate the surrounding scenery to the mountain, and the scope of the film is limited to those scenes which we can relate in that way.

### A Suggestion

It would be a good thing for anyone embarking on a Scenic to try to establish for himself a ruling subject by the same means as we have employed fictitiously—that is, by means of a descriptive phrase. It would help him to have a clear idea of what he intended, so that, for a start at any rate, there would be none of that confusion of purpose manifest in so

many of the Scenics of the day. If Scenic makers were to go to the trouble of finding out before ever using their cameras in what way they wished to interpret their subject, it should not then be difficult for them to express their ideas on a piece of paper—ruling subject, with pertinent, subsidiary scenes attached to it. Let them try it and see how it works. We think it would be worth their while.

## Personal Notes

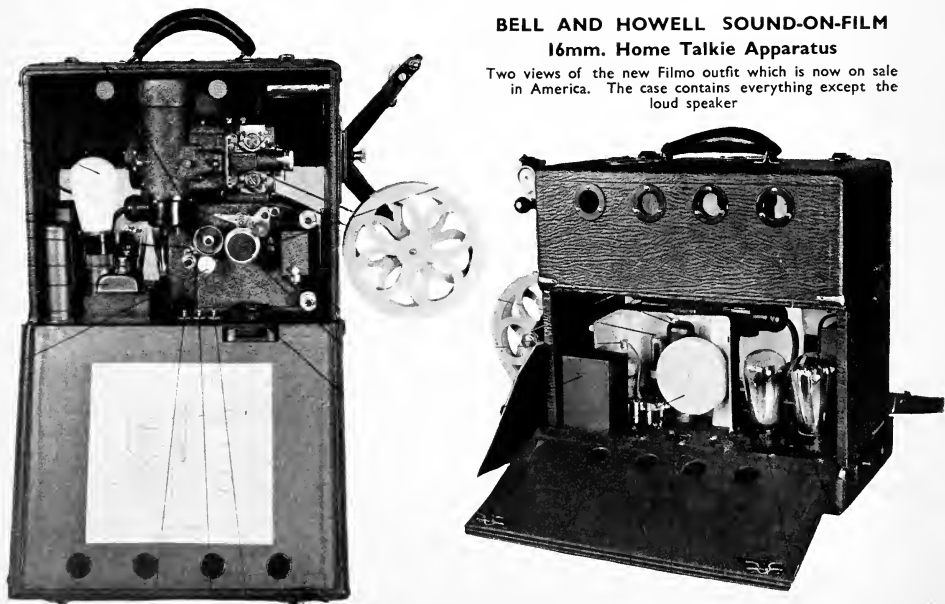
Mr. George H. Sewell, F.A.C.I., who was until recently in charge of the 16-mm. Department of Messrs. Ilford, Ltd., has left that organisation in order to take up the position of Sales Manager with Steuart Films of 5, Denmark Street, Charing Cross Road, London, W.C.2, who are specialists in the production of commercial and educational films.

Mr. Sewell is one of the pioneers of the amateur cine movement in this country, and was one of the founders, and until recently the Chairman of, the Institute of Amateur Cinematographers. He has had a wide experience of cinematography in both the professional and amateur fields.

Mr. Harold Lewis, Foreign News Editor of the *Film Star*, Nabha State, India, will be very pleased to hear from readers of HOME MOVIES and HOME TALKIES, and to give those interested in the Indian cine industry and Indian amateur cine societies any information they require.

## BELL AND HOWELL SOUND-ON-FILM 16mm. Home Talkie Apparatus

Two views of the new Filmo outfit which is now on sale in America. The case contains everything except the loud speaker





# OUR MONTHLY PRIZE COMPETITION AUGUST WINNERS

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largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

solution has set. Now glue this frame on to two short strips of wood so that it will stand up.

Now using a set of white cardboard or wooden letters which you can buy for children's spelling, you can make up your titles on this frame and they will stick in any desired position and yet come away easily when you have finished.—S. N. YOUNG, Stillians, Horeham Road, East Sussex.

## Saving Cost with Home Processed Films

For amateurs who have a Pathé Home Movie Projector and process their own films, a definite saving in cost can be brought about by not buying the usual 30 or 60 ft. spools at 6d. and 9d. each respectively.

My method is to join three 30 ft. films together and place them in the position normally employed by the metal spool. (It will be found that 90 ft. of film just fits in nicely, and it is the greatest amount possible to use without a super attachment.) The two big advantages apart from the above saving are: (1) very quiet projection, the characteristic rattle of the metal spool being, of course, absent, and (2) longer projection time without changing reels. This is equivalent to a "miniature" super reel. Rewinding the film is done after the show by extracting the film bodily from the bottom of the projector, after moving the glass panel, and fastening the end of the film under the spring clip of a core (previously removed from a camera charger) and placing it in mesh with the end of the spindle of the rewind at the top of the machine. With the help of another person to hold the roll of film, it can be rewound in a few seconds and then the core removed, leaving the film ready for the next show.—W. A. GAUGE, 38 Mersey Avenue, Aigburth, Liverpool 19.

## Storing 9½-mm. Reels

If amateurs wish to store their super reels cheaply they can do so by buying 1-lb. tins of Mackintosh's Carnival Assortment. These tins when empty hold two super reels exactly, and if a small piece of damp blotting paper is placed in the base of the tin the films will be prevented from becoming brittle. If they can procure a stock of empty tins from the local sweet shop so much the better.—G. R. D. HANKINSON, 5 Chiswick Place, Eastbourne.

## AN INGENIOUS CINE FAKE

ONE of the most interesting examples of cine faking we have seen occurred some years ago in a film, reproduced in natural colour, showing scenes from the Fire of London. It was necessary in a close-up to show the molten lead from the roof of St. Paul's slowly rolling down the steps. All kinds of experiments were made to get a material which would run in the same way as molten lead, would be of the right colour and give the correct impression of intense heat. In the end hot size was used which, just before the liquid entered the field of view, was copiously sprinkled with aluminium powder, methylated spirit poured all over it and a match applied. The effect on the screen in natural colour was practically perfect, the heavily rolling and glittering liquid being edged with fire.

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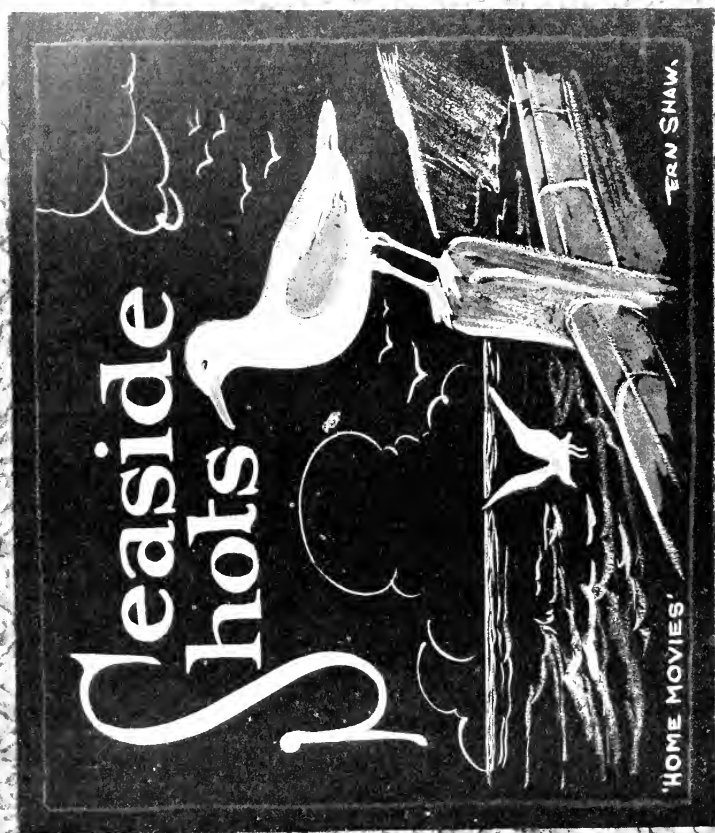
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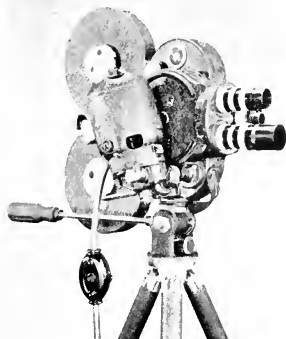
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A full-size title picture for those who use the larger title frames

## THE BELL & HOWELL SEMI-PROFESSIONAL CAMERA

**Interesting New Equipment  
for Advanced Workers**



Right side, showing motor drive and switch

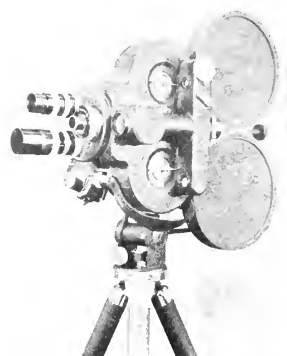
It is only to be expected that as amateur cinematographers become more skilled, and as film materials improve, so will there grow up a demand for still better apparatus. Not that the amateur is badly served as it is, for the modern ciné-camera is a remarkably perfect and efficient piece of apparatus, producing within its limitations work strictly comparable with the best shown on the professional screen. It is, however, these very limitations which sometimes worry the advanced worker, for which reason the semi-professional type of sub-standard camera is beginning to make its appearance.

### A Special Feature

In the June issue of HOME MOVIES AND HOME TALKIES we published an illustration and description of the Ciné-“Kodak” Special—a remarkable camera falling under the heading of semi-professional apparatus. Now we are pleased to be able to show readers of HOME MOVIES AND HOME TALKIES the new Bell-Howell Semi-Professional Camera.

First of all, Messrs. Bell & Howell are to be congratulated on designing

the new camera in such a way that any or all of its special features can be added to existing Bell-Howell 70D. cameras. The 70D. (with visual focusing it is known as the 70D.A.) is, as many of our readers know, a standard Bell-Howell product with 100 ft. film capacity, a turret to take three lenses, seven speeds, compensated view-finder, and other useful features. The spring motor drive will run about



Left side, showing 200 ft. film chamber, and built-in long base range finder

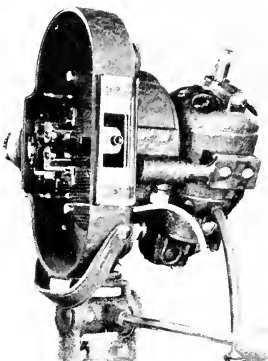
26 ft. of film with one wind. The new camera still retains the spring drive for use when desired, but has, in addition, a hand-crank shaft so that the camera can be so operated when desired; and when necessary, for lap dissolves and other special effects, the film can be wound back.

### Motor Drive

On removing the hand crank a special electric motor can be attached, this being made to run from either 110 volts or 12 volts. One does not usually carry a camera of this kind round on a walking tour, and as in this country so many cars have 12-volt accumulators, we imagine the 12-volt motor will be the more popular, for a flexible lead from the car to the camera can easily be fixed up. Alternatively special 12-volt high output dry batteries can be supplied to run the motor, and these, indeed, are recommended by the makers.

The motor drive will, of course, carry on as long as one wishes, whereupon the limitations of the 100 ft.

(Continued on page 159)

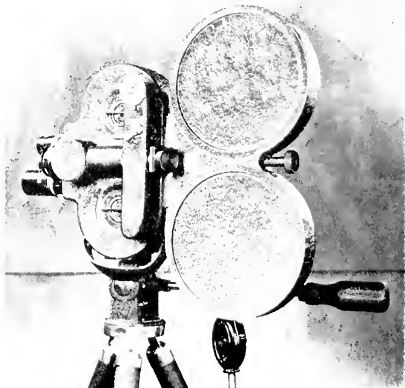


Rear view, with 200 ft. magazine detached, showing casing cut for film feed. This aperture is covered with a plate when using 100 ft. reels



★  
On left :  
Hand  
crank in  
use. This  
takes  
the place  
of the  
motor  
when  
required

★  
On right :  
Rear view  
showing  
securing  
screw for  
the 200 ft.  
magazine



# "SIR MIKE"

The Story of a  
Studio Tyrant

**M**IKE is a tyrant and a bully. He is only a little chap, too—but I have seen large men and hard-boiled ladies quail before him. I have seen actors with big West-end names, used to playing to crowded houses, gulp convulsively, start to speak their lines, then falter and finally dry up.

But even Mike is only the servant of a god-like being who sits in a little box by himself, usually high up—to be reached only by iron ladders. There he sits (his highly trained mind full of matters electrical) looking through his little window down on the poor humans below.

As well as a highly trained electrical mind he usually has a sense of humour. Thus, the Studio Staff are just as terrified as the artists. An indiscreet

★  
A typical  
studio  
scene.  
Notice  
the  
micro-  
phone  
above the  
actor's  
head  
★



★  
Left:  
An out-  
door shot  
with a  
micro-  
phone  
boom in  
action.  
Adrian  
Brunel  
directing  
★

chumsy wax discs—definitely an improvement. But to-day the sound film has solved the problem.

The Sound Van of to-day is compact—just an ordinary good car with a van body—but the equipment inside costs thousands. It is a complete mobile unit. Two or three miles of cable are carried, so wherever a microphone can be placed the sound people can follow with their cable.

The production of the sound camera—such as used by the news reel cameramen—makes it possible to get sound where it was not previously obtainable. For instance, a sound

remark made within range of Mike reaches the god's ears. There comes a roar like thunder—and the god speaks—through the loudspeaker turned on full—"George, I am surprised at you."

The studios had a lot of trouble with the stage people at first, for they spoke as if they had an audience in the back row of the gallery; but they quickly learned control. To-day George Arliss, for example, has one of the best voices for reording, as he has succeeded in eliminating most of the metallic qualities from his voice. The Mike cannot humanise the voice—but actors have humanised the Mike. Amongst the actresses, Ruth Chatterton comes high on the list.

Rain is the great enemy of the "Mike" manipulator. It beats on the roof with a din against which human voices can do nothing. There is no insulation for this trouble—the largest stages are subject to it. But even worse, rain starts all sorts of tremors, shoves, statics, etc., in all the wires of the Studio: mikes set in their usual places on the stages, hung from their usual booms, take on the most amazing manners. Traced to their source, these foreign noises can be corrected, but this is not always possible. In Hollywood, of course, they have almost perfect weather, rain being a nearly unknown quantity.

\* \* \* \* \*

Audiences are tiring of the four walls circumscribing the sound stage, and, therefore, more and more companies are sending units on location for scenes and landscapes that cannot be built up in the Studio.

In the old days of recording on wax discs to go on location required a fleet of motor vans and a crew of ten or fifteen sound men. Next came thinner discs, which did away with the



The suspended microphone on a set from "Trouble in Paradise." (Paramount)



Setting in perspective for "The Good Companions." Outside Inigo Jollifant's school

camera went with the Pacific Battle Fleet for recording the gun-fire target practice, and later the sound was used by Warners in "The Woman From Monte Carlo." Not only were the voices of the gunners recorded but also the noises of the guns in action and the engine-room sounds of a ship under way. The camera was then taken on to the ship towing the target and the sounds of exploding shells and the splashing, etc., obtained.

It is sometimes necessary to record in a single scene unrelated things such as aeroplanes, cars, etc., as well as the dialogue of the artists. These are recorded sometimes separately and then damped down and blended so that one does not kill the other.

An interesting point is that the yells or cheers of a crowd are different. For instance, the roar of a crowd during a football match cannot be used for a horse-racing feature, as it simply does not get over as a racing yell.

Three developments of the past year or so have made the recording of sound on location easy. These are—the high-speed, non-halation film, making the recording almost noiseless as far as the film itself is concerned; the use of non-breakable discs for playbacks and the new dynamic type of microphone which picks up sound really naturally. The chief troubles on location are high winds and the noise of the mobile generator lorry for producing "lights."

However, to-day we can go to a Studio "Sound Library" and take down from a shelf almost anything required, neatly rolled up in a tin.



The use of a painted background to simulate outdoors is well illustrated by this "Paramount" set



An example of the excellent camera work of the famous Fox cameraman James Wong Howe

"Rough-house" scenes, where bottles are smashed on the heads of victims, are by no means unknown in the movie world, and it must have occurred to many of our readers that if real glass were used there would be some nasty casualties. Actually, such bottles are cast in wax which shatters quite easily and similarly to glass. Whisky and wines are almost invariably cold tea with ginger ale added to give the necessary sparkle to champagne! Furniture, such as chairs, used in fights, is made of very light wood carefully prepared and fractured beforehand, the fractures being very lightly glued together.



Adding artificial light to an exterior shot. (Nettlefold Studios)

# HOME PROCESSING OF 16-MM.

## "NEG.-POS." CINÉ FILM

By "RIVERSIDE"

### 2.—Routine of Development and Chemicals

EDITOR'S NOTE: In the series of articles of which this is the second, the processing of 16-mm. negative-positive film is being treated. Later articles will deal with 9½ and 16-mm. Reversal stock

THE routine of developing positive or negative is the same, only the differences being the type of developer and the time of immersion. When positive-stock is used in the camera as a negative—for titles, diagrams or cartoons, for example—it is, of course, developed as a positive. The developing solution depends only on the type of film and the purpose to which the film is to be put.

Professionals use several grades of negative developer, giving different degrees of contrast when used under standard conditions. In amateur work it is generally essential to get as much negative contrast as possible, hence one negative developer suffices. In all work it is absolutely essential to make test developments with the actual batch of film to make sure that the time of development is correct for the temperature of use. Inspection of the progress of development is impracticable, especially as the negative development must take place in complete darkness; the time- and temperature scheme is therefore essential.

The positive and negative developers and the fixer are indicated in the tables.

It is not suggested that these solutions are the only ones possible, but they have been adopted as the most suitable for all ordinary work. It is most important that the indicated routine of mixing of the chemicals is adhered to, otherwise precipitation is likely. This is especially so if hypo is added to the hardener, instead of the reverse, which is correct procedure. In course of time the fixer becomes cloudy, due to precipitation of sulphur or flocculent alumina, because of the carry over of developer. This precipitation is retarded by the occasional addition of further acetic acid. The hypo solution should be renewed every six months.

#### Development Time

Modern pan-neg. stock ages somewhat after a few weeks, requiring a longer time for development for a required contrast. As the developer is used up continuously, one quart is drawn off for every 100 ft. of film developed and the volume made up with fresh. If work is proceeding continuously, this renewal can be safely reduced to one pint, as the deterioration by oxidation is reduced.

#### DEVELOPERS

	Neg.	Pos.
Sodium sulphite crystals .. oz.	32	21
Hydroquinone .. .. grains	280	560
Metol .. .. grains	144	61
Sodium carbonate crystals .. oz.	—	6
Borax .. .. grains	144	—
Potassium bromide .. grains	—	315
Tap water to .. .. gal.	1	1
Average time at 65 deg. F.	mins. 15	5
	mins. 15	5
(1 oz. equals 437.5 grains; 1 lb. equals 453.6 grams).		

Dissolve 1 oz. of sulphite in small quantity of hot water, add the hydroquinone to this; add this to bucket containing hot water half way up to gallon mark, and add remainder of sulphite. Dissolve metol in separate half-pint of hot water, and immediately add to main volume. Add remaining ingredients and water up to 1 gallon.

Cost about 1s. 3d. per gallon.

#### FIXER.

In tap water .. ..	2 gallons
Dissolve hypo .. ..	7 lbs.
And add hardener .. ..	1 pint
	(equals 20 fluid oz.)

The hardener is made with

Tap water .. ..	8 oz.
Sodium sulphite crystals ..	2 oz.
Glacial acetic acid .. ..	2 oz.
Powdered alum. .. ..	1 oz.

Dissolve the sulphite in small quantity of water; the acetic acid is added, the volume made up to 8 oz., and the alum added.

It is important to get the development of the negative correct, because there is only one sort of positive-stock to print on. In still photography there is always a range of papers of varying contrast to choose from, but no compensations for errors are available in film work.

#### Keeping the Developer

The developers are normally kept in 2.5 gallon jars, fitted with a cork pierced with two glass tubes. These are fitted with chemical rubber tubes and clips, for siphoning into the tank and from the stopcock. An alternative type of jar, with a spigot at the bottom, serves as well.

For safety, the pan-neg. is loaded into the camera in the dark room. After exposure the reel is removed from the camera and the film wound on to a film frame, the latter being free to rotate on its support. As the film is thereby exposed for several minutes, this operation should be done in complete darkness, or at the most an extremely dim green safe-light. When the frame is ready, it is immersed into hypo-free washing water with a continuous deliberate movement to wet the film. The frame is then lowered with one continuous movement into the developer.

At this point the danger is the adherence of air bubbles to the film, leading to spots of non-development. This is generally due to grease on the surface of the developer arising from the red-lead joints of the tank; such surface contamination can be easily removed with cotton wool or blotting paper.

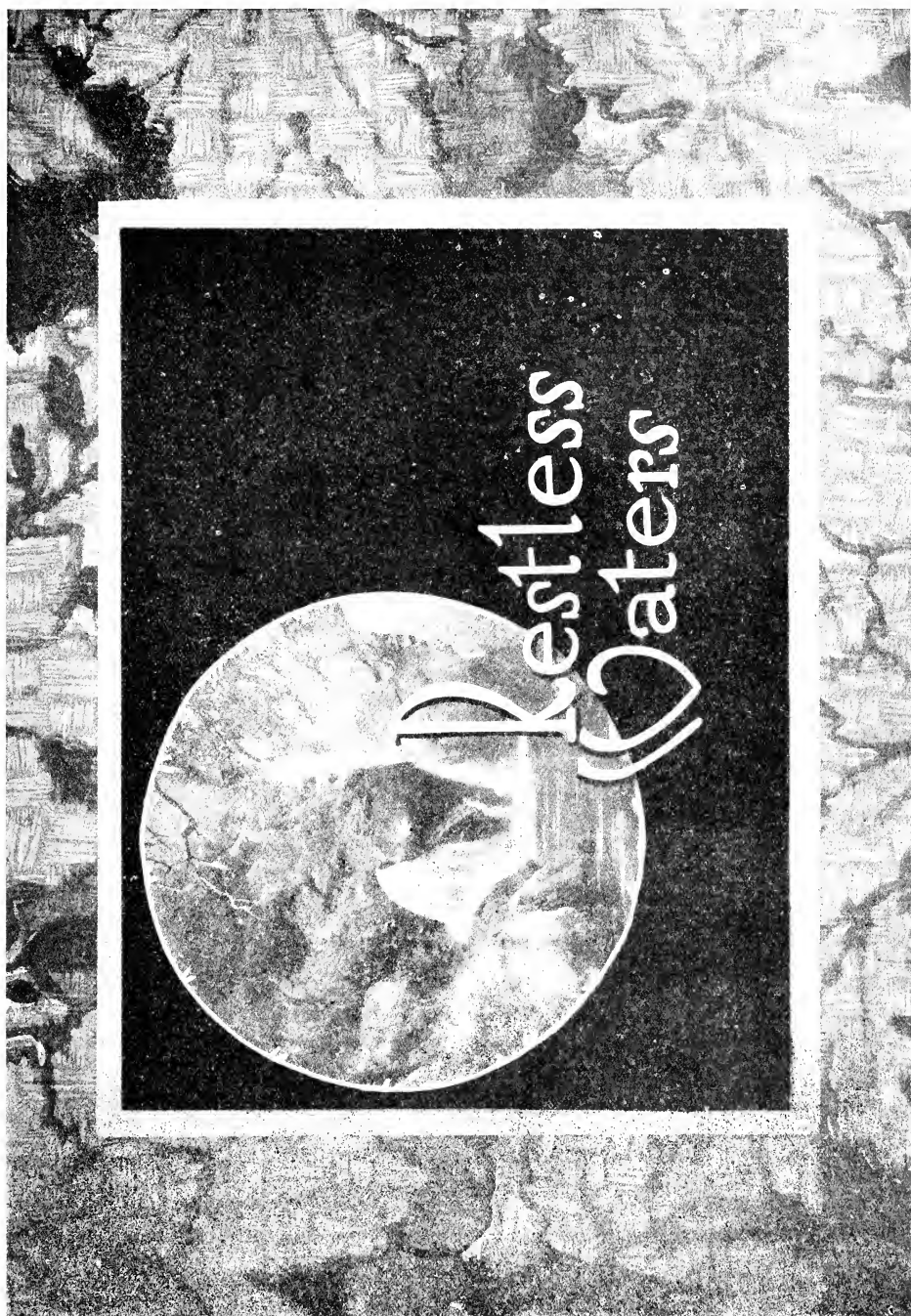
As the time of development depends materially on the facility with which fresh developer is brought into contact with emulsion, a standard method of shaking should be adopted. The

(Continued on page 150)



This photograph shows the film frame, drying frame, supports and method of winding from one to the other before drying with fan





This title will be found to have many applications

# TITLE CARDS WITH PRINTERS' TYPES

By **HAROLD B. ABBOTT**

Author of "Motion Pictures with the Baby Cine"

**A** CORRESPONDENT recently complained that no manufacturer had come forward with an outfit for making cine title cards by the use of printers' types. Whilst it is true that there is no outfit specifically dedicated to the amateur cine-photographer, there is not the least reason why the latter should not acquire a small printing outfit which is simple in use and efficient for the purpose in question.

## Hand Presses

Small hand presses for home use are obtainable in small sizes and a variety of makes: the amateur has only to refer to the advertisement pages of the "Exchange and Mart" to find many such machines, both new and second-hand, offered at very low prices. It is unnecessary to make title cards larger than about 4 in. by 3 in.; therefore the smallest printing press which will take paper of that size is all that is necessary. The example shown herewith was printed on the machine illustrated (an "Excelsior" 5 in. by 3 in. press), but an "Adana," or a "Model," or any similar machine, would be quite as suitable.

## How to Print

It is not to be supposed that in the brief space of this article I can furnish instruction on the general subject of

"How to Print"; but this information is readily obtainable from the makers of the machines, or from such a book as "Printing for Amateurs," published at 1s. 6d. by Percival Marshall & Co., Ltd. My object here is to indicate the lines on which satisfactory title cards may be produced by the worker with a simple outfit after he has learnt the easy details of amateur printing.

Type for title cards should be of clean design, fairly bold and without great contrast in the "up" and "down" strokes of the letters. Elaborately ornamented type, or type with fine hairlines, should be rigidly avoided; so, too, should heavy type or any of the "extra bold" varieties. The title card here illustrated shows a very suitable style which many will recognise as a favourite design of the professional silent films of a few years ago. This type is known as "Parsons" and is obtainable in all sizes from F. Wesselhoeft, 66/67 Shoe Lane, London, E.C.4. The size used in the illustration (which may not, necessarily, be the actual size of my original) is that known as 18-point, and is very suitable for title cards of about 4 in. by 3 in.

With thoughts of those  
old travellers, we roam  
along the ancient path  
still called the Pilgrims'  
Way

The finished title card

## Choice of Cards

Every cinephotographer knows, of course, that title cards may be either black-on-white or white-on-black. Those who are satisfied with the first-mentioned variety have simply to print their titles on stout white paper or card, using a good black printing ink, and the title is ready for photographing; but the majority of enthusiasts prefer a white-on-black title—and here is where the trouble starts.

It is, of course, possible to produce a white-on-black title from a black-on-white title card simply by making a negative film of the latter; but the method is open to certain objections which need not be elaborated here. The most satisfactory method of producing white-on-black titles is, undoubtedly, by making a positive film of white-on-black title cards.

## A White Ink Warning

Alas! the amateur printer who buys a tin of white printing ink and hopefully sets out to print a white title on black paper or card is doomed to dreadful disappointment. There may be a process by which white printing ink will print white, but I have never been able to discover it. My best results in this direction have been ghostly grey letters, barely discernible, which no amount of additional ink would improve; indeed, extra ink makes matters worse, inasmuch as it merely presses out and imparts a blurred outline to the letters.

## Aluminium Dust

After a good deal of experimenting, vastly improved results were obtained by dusting aluminium powder (or silver bronze powder) over the white printed letters. The actual method adopted was to print in the usual way with white printing ink, on black paper or card, and then to lightly but thoroughly dust over the greyish printing with aluminium powder, using a loose wad of cotton wool, finally "whipping" off the surplus powder with a handkerchief until the letters were left clear and bright. This method gave very good titles, but a drawback was the somewhat grainy



Amateur printing press with title set up in type ready for printing "negative" title cards



appearance of the letters due to the grains of silver powder. Eventually, however, I had an inspiration which enabled me to produce perfect white-on-black titles.

The titles, after being set up in type, were printed in black on a fairly thin white paper, size  $4\frac{1}{2}$  in. by  $3\frac{1}{2}$  in.; this printed paper was then used as a negative (just as though it were an ordinary roll-film negative) and a quarter-plate print was made on vigorous glossy gaslight paper. After being glazed, this print formed a perfect and brilliant white-on-black title "card."

Certain details must be observed to obtain the best results. The white paper must not be so thin that minute holes are visible in the "weave"; neither must there be any kind of watermark. Probably the most suitable paper is a Parchment Wove of the substance, or weight, known as "15 lb. Large Post." Your local printer can supply this paper.

### Packing

In order that the printed letters shall be as opaque as possible, the title should first of all be printed on the "packing" of the machine (this will be understood by the amateur printer) and then the paper which is to form the negative is placed in position on the "packing" and printed so that it not only has the printing on its face side, but has also, on its reverse side, the "set-off" or transferred lettering from the printed packing. When a second title is required the first impression on the packing should be dusted over with french chalk to prevent it setting off again, and the second title imprinted on the packing in readiness for its set-off on the second "negative." The title being printed on both sides of the "negative" will ensure clear white lettering on the gaslight paper.

### Exposure

The question of what exposure to give when making the gaslight print is one which must be decided by trial; but as a guide I may say that I have found an exposure of about 20 seconds at 12 in. from a 100-watt opal electric lamp to be correct for "15 lb. Parchment Wove" when using Velox vigorous glossy paper with Velox developer. The exposure should be so adjusted that the background reaches a full, rich black without the white lettering becoming veiled. The printing-frame should be kept moving in its own plane during exposure to avoid patchiness.

Too much trouble? Not to the enthusiast who wants professional-looking titles without having to pay eightpence each for them!

### PERMANENT BINDING CASES FOR "HOME MOVIES"

Permanent binding cases have been prepared, and are available on application to the Publishers. Write for particulars.

## MORE SIMPLE TRICKS

### Introducing a Little Variety

By ERNEST OAKLEY

THERE are, of course, many other camera tricks besides those explained by Mr. G. P. Kendall in his article "Reversed Motion Tricks" in a recent issue, as many readers may have realised after a little manipulation on their own behalf.

Probably one of the most popular is that known as "Alphabet Soup." On the screen a jumble of letters arranges itself in proper sequence to

another, then expose again, and repeat the process. Finally, give the table a knock and secure a picture of the blocks falling over—it gives a fascinating effect.

The sudden appearance of a "ghost" figure is not at all difficult to stage. A black cavity—such as the open doorway of a large shed—is required to form the set. The inky black depths of the interior form a reflectionless background, from which the "ghost" is made to appear. A supernatural effect is heightened if the actor uses a gliding motion to effect his entrance from the darkness to the light.

Care is essential to ensure that no portion of the framework of the doorway is included, otherwise the illusion will be entirely lost.



Photographic printing frame with "negative" ready for printing from. In front of the frame is seen a finished positive print; at the right is shown a "negative" folded over to show the offset printing on the back

form a title in a most ingenious manner.

Any amateur who can obtain suitable "characters" may mystify their friends in this way. The lettering should be arranged on a suitable background. This can be done upside down, if you do not desire to reverse your camera. When a few inches of film have been run off the operator should gently blow the letters—preferably with a blowpipe or glass tube—into a small heap. The film must be exposing all the time, of course.

When reversed the result described above will appear on the screen.

If you happen to have a baby in the family try this: Seat mother and child at a table, set your camera and make a short length of film. Stop exposing and place a pile of building bricks on the table, then expose another length of film, stop exposing, build up the bricks one on top of

### TO FOREIGN VISITORS

9½-mm. Pathé and Gevaert film is obtainable at most large drug stores and photographic dealers. 16-mm. film can be obtained in the following brands:—

CINE KODAK: Processing Station, Kodak, Ltd., Kingsway, W.C.2.

SELO: Processing Station, Ilford, Essex.

AGFA (Novopan, etc.): Processing Station, Agfa, Ltd., 1 to 4 Lawrence St., High St., W.C.2.

GEVAERT: Gevaert, Ltd. Processing Station, 115, Walmer Road, W.10.

BOLEX: Cinex, Ltd., Processing Station, 70, High Holborn, W.C.1.

Selo film is a negative-positive film, Gevaert sell both Neg./Pos. and reversal. Ciné-Kodak, Agfa and Bolex are reversal films.

THE daylight loading spool is so frequently used in conjunction with the amateur 16-mm. movie camera that we take it very much for granted, but it is a very real question as to whether it is the best device for its particular job of containing film ready for loading, and keeping it free from light fogging both before and after exposure. The problem has become more acute now that the film makers have given us high speed panchromatic film.

### The Professional Way

The professional film user puts his trust in a light-tight film box and so careful is he that even the tiny chutes in this are closely sealed when the film box is not attached to the camera. That principle is the result of many years of experience, and it seems to me that there is an excellent case for the general adoption of a similar device in sub-standard cameras. Something of the kind is already in existence in the "charger" or "cassette" used in such cameras as the Pathé "Motocamera," the Zeiss-Ikon "Kinamo," the older Agfa "Movex," the Simplex Pockette, and the Siemens & Halske. Let us examine the advantages and disadvantages of the two systems.

### Spool Advantages

First of all the spool has the overwhelming advantage of established custom. If your camera takes daylight loading spools you can buy, anywhere in the world, any one of half-a-dozen or so brands of film which will fit your camera. This, of course, gives the spool a very strong position, but not an unchallengeable one.

The charger on the other hand, is only obtainable loaded with the brands of film specified by the makers of the camera, and it is almost impossible to obtain any other kind of film. This, however, is merely a question of policy, and could be remedied with ease if the necessary demand arose.

### Charger Points

Much more serious is the fact that any one make of charger will only fit one make of camera, so that the man who is travelling with his camera either has to take with him a complete supply of film or is faced with the possibility of being stranded in a far country without material for his camera.

Again it is a question of policy, and it would be to the general interest of the whole movement and of the whole industry if manufacturers, instead of trying to reerve to themselves somewhat mythical advantages, adopted a "get-together" spirit and pooled their technical information and, if need be,

## SPOOLS OR ? CHARGERS

By St. John Inkerman

some of their patent rights, in evolving a set of standards for chargers which would be available for any and every camera, and could be loaded with any brand of film.

The spool, again, has an advantage that, when loaded, it is no larger in circumference than the roll of film

### MAKING A JOB OF IT



Photo: Eastern Press Agency

Members of the Cambridge University Cinema Society are recording stage by stage the erection of the new University Library, designed by Sir Giles Scott. The complete film will be exhibited in industrial circles, and a copy will be presented to the Library as a record

which it contains while the charger, from the nature of its design, must be large enough to enable the transfer of its contents from the feed portion of the interior to the take-up portion during exposure. This makes a bulkier package for sending through the post and brings the possibility that the film may shake loose in the large space during transit. In the latest design of chargers, however, this extra space has been cut down to the minimum, while a simple device holds the film quite stationary.

These, then, are the superior features of the spool, but they are, after all, unimportant features compared with the main function of the two devices. We pay the film makers 26s., or 32s. 6d. per 100 feet of film. The scenes we secure on that film are sometimes worth to ourselves as the shillings we pay. Surely, then, we have a right to demand that every care is taken by the manufacturers to ensure that that priceless shot which can never be repeated shall not be utterly ruined by light fog. Can we always be certain of this with the daylight spool?

### Light Protection

The protection of a film from light is achieved in a spool by the tight fit of the leader between the flanges of the film. A displacement of the tiniest fraction of an inch of one of the flanges is sufficient to let in a stream of light to fog the film. It is one and a-quarter inches from the core of the spool to the edge of the flange and a spool can easily be bent by knocking or dropping. Of course nobody makes a practice of knocking or dropping a spool, but accidents will happen, and they generally happen to the most important of our films. So that, in a way, we are playing with chance from the moment when we uncap the spool to the moment when we shut the camera door. That is why we are told to load in the shade. A professional cameraman can load his instrument quite safely in the glaring sun of a midsummer's day without fogging his film. We, who are not experts, should be able to do the same. The charger gives us that facility.

### When the Film Jams

I have said, accidents will happen, and sometimes the camera jams. Have you ever known that helpless feeling when your spool-loading camera jams in the middle of open country with no friendly dark room available? "Shall I open the camera and chance it? How much will be fogged?" Ah, how much? There's the rub. With the charger you can open the camera safely at any time, with the sure knowledge that only a few inches of film will be fogged.

And if your camera is loaded with a charger of, for instance, super-pan., and you want to take some titles on ortho. stock, there is no need to waste the rest of the pan. in order to empty the camera. You merely take out the charger, insert a charger of ortho. and then, when the titles are finished, load the charger of pan. once more.

(Continued on page 150)

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the TENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

HAVING discussed some of the main principles of the R.C.A. Junior portable there remains for us a few notes on the amplifier which in some ways is of unconventional design. It is of three stages, the last one having two valves in push-pull. Volume control is effected by resistance in the photo-electric cell circuit, and there is a coupling condenser between the first and second stages which is capable of being switched in or out according to whether or no a heavy low frequency output is desired.

The photo-electric cell, which is of the R.C.A. 868 type, is resistance-coupled to the first stage valve, which is a U.Y.224A. By further similar coupling the impulses are transferred

have not found commercial application in the sound film industry. It is probable, however, that in the future we shall use a light sensitive cell of an output high enough to eliminate one stage of amplification, which means that the amplifier of one's radio set or electric gramophone may be pressed into service.\*

As it is somewhat difficult for readers familiar only with British valves to appreciate American circuits we give below, by courtesy of the Rothermel Corporation, the characteristics of standard American valves of the type mentioned above in connection with the R.C.A. amplifier.

The U.X.868 photo-cell used in the set is of small size though it is sensitive and efficient as photo-electric cells go. It possesses a caesium coated cathode and a wire anode running in the axis of the tube.

## Photo-Cell Connections

From time to time queries have been raised as to the mode of connection of photo-electric cells to low frequency amplifiers. This is naturally a difficult question to answer, especially as the characteristics of cells and amplifiers vary so greatly. It should be pointed out that a polarising voltage is usually connected across the photo-cell terminals through a resistance sufficiently high that a voltage variation proportional to incident light is attained during working. From the point of view of operation the photo-cell may be considered simply as a resistance which varies proportionally with the light falling upon it. A common circuit including a photo-electric cell is shown in Fig. 51, where it will be noted that the polarising voltage is 90. A slightly different circuit is that of Fig. 52. These examples, while of necessity of vague character, may serve to help experimenters in the field of sound-on-film reproduction.

In Fig. 52 will be noted that a shield to earth is indicated around the anode lead of the photo-cell. A circuit of this description where the impedance is high is particularly susceptible to local interference of the nature of static as encountered in radio reception. It is absolutely essential that this lead be kept as short as possible,

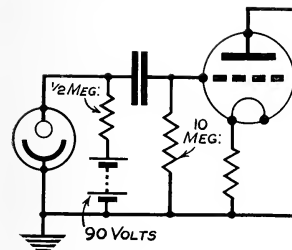


Fig. 51. Typical photocell coupling.

to a U.Y.227, which is transformer-connected to two U.X.245 valves in push-pull, which operate a moving coil loud speaker. The output of the amplifier is about 3 watts, which means that under favourable circumstances the outfit should be capable of giving sufficient sound for a very large room. For purposes of comparison it may be mentioned that radiograms having an indirectly heated pentode output have a power just under 2 watts.

It has previously been mentioned that greater amplification is necessary for sound-on-film than for sound-on-disc. In the case of the latter a two-stage amplifier will nearly always be found adequate, while three stages are necessary for sound-on-film. This is due to the relatively low output of the photo-electric cell when compared with that of an electric pick-up or reproducer. From time to time various claims have been made for high output light sensitive cells, but so far they

Characteristics of American Valves used in R.C.A. Junior Portable.

MODEL NUMBERS	USE	MAXIMUM OVERALL HEIGHT	MAXIMUM OVERALL DIA.	A BATTERY VOLTS	FILAMENT VOLTS	FILAMENT AMPERES	DETECTOR PLATE VOLTS	AMP. MAX. PLATE VOLTS	TEST DATA AVERAGE						NOTES	
									GRID BIAS	PLATE VOLTS	GRID VOLTS	PLATE CURRENT (MA.)	PLATE RESISTANCE (OHMS)	MUTUAL CONDUCTANCE (MIC. Mhos)		AMPLIFICATION FACTOR
245	Power Amplifier	5 <sup>3</sup> / <sub>8</sub>	2 <sup>3</sup> / <sub>8</sub>	—	2.5	1.5 A.C.	—	250	-33 to 50	290	-50	34	1,750	2,000	3.5	Load resistance 3000 ohms. Power output 1.0 w.s.ts.
227	Amplifier Detector	4 <sup>11</sup> / <sub>16</sub>	1 <sup>11</sup> / <sub>16</sub>	—	2.5	1.75 A.C.	45	135	-6.0-13.5	180	-13.5	5.0	9,000	1,000	9.0	General purposes A.C.
224	R.F. Amplifier	5 <sup>1</sup> / <sub>4</sub>	1 <sup>11</sup> / <sub>16</sub>	—	2.5	1.75 A.C.	—	250	-1.5	180	-1.5 + 75	4.0	400,000	1,050	429	Special Circuits for 4 Element Tubes

\* This has now been achieved in the Siemens-Gnepro Home Talkie apparatus described on page 119.—Editor.

and preferably clear from all other objects. A common method of making connection is to so arrange a flexible terminal that the anode lead is constantly under tension, thus preventing the possibilities of vibrating which almost certainly would lead to unwanted noises in the system. Some

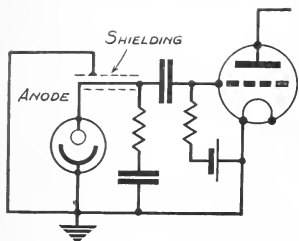


Fig. 52. Photocell coupling, another arrangement.

extraordinary effects are sometimes produced by inefficient photo-cell connections.

Another method of preventing interference is to place the first stage valve as close as possible to the cell, which amounts to more or less the same thing as using a short anode lead. Sometimes the photo-cell is transformer-connected to the amplifier, and under these conditions naturally the possibilities of interference are not so great. In professional-size sound systems there are two distinct methods of connecting photo-electric cell and amplifier. In the Western Electric systems there is a separate photo-electric cell amplifier consisting of a two-stage resistance-coupled amplifier which is located on the projector, though insulated from it by means of a floating cradle. The anode lead from

the photo-electric cell to this amplifier does not exceed six or seven inches long and thus the possibilities of interference are extremely low. From this amplifier the magnified electrical impulses are conducted to the main amplifier, usually situated seven or eight feet away from the projector itself by lead-covered cable. In the R.C.A. systems there is no separate photo-electric amplifier but instead a local transformer is used to raise the potential of the impulses so that they are free from interference. While these notes refer to full-sized installations they should be borne in mind when one is experimenting with photo-electric cell connections.

#### Another Lens Assembly

We have another query on hand relative to the type of lens required for condensing and projecting a thin

be seen that the condenser consists of two plano-convex lenses and that the slit aperture is .0014 inches wide. The objective possesses two double-convex lenses and another plano-convex from which the light beam emerges to fall upon the film at a width of approximately .001 in. These dimensions relate to 35-mm. film and naturally would have to be modified for 16-mm. if compact arrangement is desired. If experimenters will communicate with optical manufacturing companies stating their problem after the fashion of Fig. 53 they should experience no trouble in obtaining the units they require.

#### The B.T.H. 16-mm. Projector

In some ways the B.T.H. sound-on-film projector is similar to that of the R.C.A. previously described. In the first place this system utilised a film

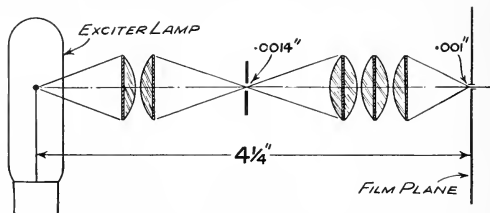


Fig. 53. Lens assembling details—35 mm.

pencil of light on to the sound track. As we have already mentioned the optics of the lens assembly relate to a somewhat specialised field which cannot well be dealt with within these pages. Nevertheless, in Fig. 53, we repeat, with some further additions, a diagram which appeared in the July number of HOME MOVIES. Here it will

having perforations down both edges, i.e., a normal 16-mm. film, but this has now we understand been changed to conform to the general practice of a single line of perforations for the maintenance of uniform picture size.

The equipment consists of two units, projector, sound unit and amplifier (Continued on page 150)

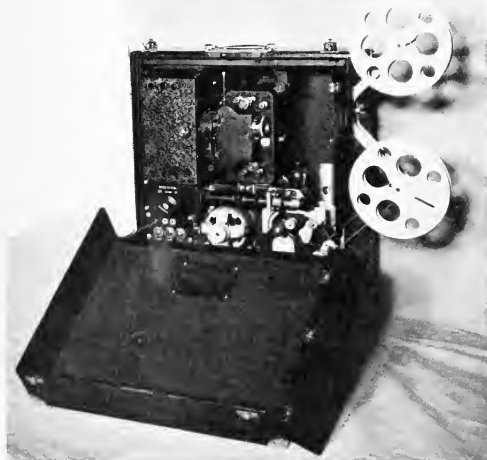


Fig. 54. General view of the operating side of the B.T.H. 16 mm. Sound-on film apparatus



Fig. 55. The rear of the projector showing valves. The amplifier is of the three-stage variety

# CINÉ SOCIETIES AND THE STILL PHOTOGRAPHER

## A SUGGESTION

THERE seems to be a tendency on the part of many amateur movie makers and amateur (still) photographers to regard themselves and their respective hobbies as being in separate, if not actually opposing camps, which is, of course, all wrong from every point of view.

These two branches of photography are so closely related, they share so many problems and interests, and are so obviously capable of being mutually helpful, that any attempt to enclose them in watertight compartments must react unfavourably on both. Surely, therefore, we movie makers ought to try to put an end to this sort of thing whenever and wherever we come across it? There is, after all, much in our hobby that should appeal strongly to photographers, and I feel very strongly that we ought to make a special effort to interest them in our doings.

### An Eye for a Picture

Furthermore, there are many ways in which the photographer could help us, and many things he could teach us—if we are not too proud to learn. For example, he (or she) has as a rule a good "eye for a picture" and a sound knowledge of grouping, to mention only two points on which many amateur cinematographers could do with a few hints. Owing to the absence of movement—and movement covers a multitude of sins!—in his medium, the photographer has been forced to pay very close attention to details of this kind; it therefore seems fairly certain that one result of his co-operation would be an improvement in the artistic qualities of motion pictures, especially motion pictures made by those of us who have had little or no experience of still photography. Another happy result would, we may be sure, be the addition of just the kind of recruit we need to the ranks of movie makers, for I have no doubt that amateur photographers would respond readily to any suggestion of co-operation.

### Testing Make-up

We can and should be ready to profit by the help or advice of anyone possessing any knowledge of any branch of photography.

In the matter of testing the effect of artificial light on make-up, costumes, coloured furniture and so forth, a still picture would on many occasions have prevented the loss of time and money, and would have resulted in a better film being made. The time occupied in carrying out this useful bit of work would be negligible, as any experienced amateur could make a negative and a wet print in half an

hour. The expense is not worth considering.

### A Valuable Aid

A book of reference of great value to amateur producers would be one containing photographs of various types of *locales*, within easy reach of the Club Headquarters, suitable for outdoor shots of different kinds. To be of any real use such "stills" would have to be made by a photographer of experience and, at the same time, one capable of selecting pleasing or dramatic backgrounds. The spots selected ought to be photographed from various angles and notes taken of the time of day when the exposures were made, and dated; the direction in which the camera was facing (North, South, East, West) should be recorded and the approximate hour at which shadows (if any) might be expected to fall across the field of view.

### Rope Them In!

There can be no doubt that a book carefully compiled on these lines would be invaluable; it is equally certain that there are thousands of photographers capable of doing this work as well as it can be done. And they would be keen on it, too; so why not rope them in?

Again, there is the undoubted importance and wisdom of keeping a record of costumes, make-ups, the position of props, and so on, while a film is actually in the throes of production. The only way in which such a record can be kept successfully is by means of what may be termed a Notebook of Stills.

### Notebook Insurance

How often, when showing a film to our friends, have some of us been made aware of faint sniggers which, though half-strangled at birth, perhaps, rose above the whirr of the projector. More often than not the cause of this disappointing and devastating sound is some silly little mistake which would never have been made had such a notebook been kept and used—perhaps the heroine goes out of the room for a second or two to welcome a friend and returns with a slight alteration in her costume, or something of the sort.

The simple and obvious explanation is, of course, that her exit from and return to the room were "shot" on different days and that some trifling detail in her dress was overlooked on the second occasion. It is a small matter which does not in the least affect the story nor the merits of the picture as a whole; but it is a sad fact that when people, who are nor-

mally quite decent, go to an amateur show of any kind they become filled with an unholy desire to see something go wrong and experience a feeling of intense joy when they are able to point out a fault of any kind.

### A Means of Defence

This being so, the only thing to do is to make sure that nothing *does* go wrong and can possibly be avoided and the notebook suggested offers at least one means of defence against the blood-lust which would appear to be rampant in even one's dearest friends.

Such a notebook, however, should be compiled from pictures made by an amateur photographer who really knows how to take photographs; but—at the risk of being bitten to death by wild cameramen—I venture to suggest that this type of photographer is not yet to be found in any large numbers at present at any rate, in the amateur ciné movement. At least, if there are many of him in the movement one can only assume that little or no advantage is taken of his knowledge and skill.

This is a pity, for the whole subject of the use and value of good "stills," whether for record or publicity purposes, is one that is worthy of careful study. It is a branch of the art, science and business of Entertainment about which the amateur could legitimately and profitably gain some useful tips from a study of the methods employed by the theatre and the commercial screen.

### Get Quality!

At the present time the majority of amateur "stills" one sees are so poor photographically that one is tempted to doubt the photographic quality of the film from which it is taken. The powers that be in the professional entertainment would know the value of getting *quality* into their "stills," and spend a lot of money on them.

That there is plenty of room for the good amateur photographer in the amateur movie world is surely obvious. That being so let us encourage him to join us and pull his weight. He would meet us half-way, I am sure.

## An Autumn Hint

The beautiful "against the light" effects which you so often see in professional pictures are easily reproducible by amateurs. They can only be obtained if the lens is shielded from the direct rays of the sun. If you are going to do much of this work and your camera is not fitted with a lens-hood it is easy to improvise one, or a suitable sunshade can be obtained from the makers of the camera.

WHATEVER YOU WANT you can get it from one or other of the firms advertising in this number of HOME MOVIES

# INSTITUTE OF AMATEUR CINEMATOGRAPHERS

AN INTERNATIONAL NON-PROFIT MAKING INSTITUTION . . . FREE FROM ANY COMMERCIAL CONTROL WHATSOEVER

PRESIDENT :  
HIS GRACE THE DUKE OF SUTHERLAND, K.T.



Gen. Secretary : WM. E. CHADWICK, F.I.A.C.  
7, RED LION SQUARE • LONDON • W.C.1

SUBSCRIPTION 10/6

PER ANNUM.

## RETROSPECT

It happened a year ago, in Bloomsbury, London, in a basement. It is not always dark deeds that are hatched in cellars, and the I.A.C. was born at least very close to some cellars.

Four of us, each of whom had been concerned closely with the amateur cinematography movement, pleaded ourselves together to build up an organisation in which amateur cinematographers should help amateur cinematographers, in which the organisation should be more important than the individual, and in which nevertheless each member should have individual assistance and advice. We decided to name it the Institute of Amateur Cinematographers, and which we hoped would become a power in the land. We realised that the only way in which we could attain this end would be by service, service and yet more service. There would be no blowing of trumpets, followed by the non-fulfilment of empty promises. Before we promised our members any single thing we resolved that every step should have been taken to enable us to honour our liability to carry out our promises.

The Institute was duly incorporated as a limited company, non profit-making, limited by guarantee.

That was a year ago. We laid our proposition before the world of cinematography, and soon we were able to count the response. Cinematographers soon discovered that our ideals were the right ones and what we said we would do we did. More and more members came in, some of them very distinguished. It will be of interest to members to know that many of our valued patrons originally applied to join the Institute as ordinary members, Our Patrons List is no mere list of empty names, every person mentioned in it is personally interested in the hobby and the Institute.

We were honoured by the acceptance of the Presidency of the Institute by His Grace the Duke of Sutherland, K.T., who is a very keen practical amateur cinematographer, whose pictures of big game are well known.

Early in the history of the Institute the Council invited Messrs. George Newnes, Ltd., to co-operation with us in the shape of "Home Movies and Home Talkies" as our official organ, and through its channels we have been able to give the public much valuable information. The other members of the photographic press have also been most helpful while a considerable amount of publicity has been afforded us in the daily newspapers of the country.

One of the early services which was inaugurated was the publication of the "Bulletin." This modest little publication has entailed a vast amount of work, all of it voluntary. Not only was its format conceived with much thought, but much time and trouble has been given to the selecting and presentation of its contents. Many members have expressed the opinion that if the Institute did nothing more than publish the "Bulletin" it would be well worth the annual subscription.

As time was lost in issuing several technical booklets for the benefit of members, and it is hoped that these will be the beginning of a long series of useful booklets.

Then, in conjunction with the I.A.C. Blue Book Permit, we put out the Itinerary and Guide. Covering as it does the whole of the Continent and many other places throughout the world, the compiling of the information

in this book entailed a prolonged and wide-spread activity, and although the Itinerary did not come out until April, 1933, work on it commenced as far ago as November, 1932. At that early time we were also in the middle of the organisation of the unique International Competition, which opened in November, 1932, and which remains open for entries until the end of September 1933.

In January, 1933, we were able to place before our members a special insurance scheme for apparatus at special rates, and later in the year, owing to the generous offer of certain of our members we were able to offer free legal advice. The Institute's Honorary Solicitors have done much valuable work for the movement, and it is largely due to their help that we were able to report in last month's "Bulletin" that the Home Secretary's Department are considering an amendment of the Cine Act to remove certain anomalies which exist to the disadvantage of the amateur.

In January, 1933, the first informal meeting of Institute members took place in London, which resulted in valuable interchange of opinions and ideas between members and Council, as a result of which several schemes are being worked upon and will be put into being in due time.

During March the Institute was present on a large stand at the Ideal Home Exhibition at Olympia, by the kindly invitation of HOME MOVIES AND HOME TALKIES, and several of the members combined to make an excellent film of the whole Exhibition.

In April the President of the Institute opened the Kinematograph Exhibition organised and run by the Royal Photographic Society.

These are the more obvious occurrences during the past year, but perhaps more important than all these is the unceasing flow of information, and letters of advice and assistance which has poured out of the Honorary General Secretary's office. Thousands of queries have been received and dealt with by the Institute's experts, while members have been supplied with details in relation to foreign customs, information regarding apparatus, scripts for travel and other films. Other organisations in this and other countries have been communicated with, and many points of contact in foreign lands have been established, while representatives have been appointed in many places. Surely, and not

## ASSOCIATES AND REPRESENTATIVES

This arresting enamel sign displayed outside the premises of a dealer indicates to I.A.C. members that he is officially appointed by the Institute to represent the I.A.C.

In order to ensure efficient working throughout the country of our cine service, appointments of Associate Members are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find to their own interest to deal with the officially appointed Associates and representatives wherever possible, and mention that they did so because of the appointment.

Appointed an  
ASSOCIATE  
of the  
  
FREE CINE  
SERVICE  
TO MEMBERS

particularly slowly. We are building up a world-wide network of service for the benefit of our fellow amateur cinematographers.

## SERVICE

The Institute has in the past month answered 204 queries, and has supplied over 74 suggested scenarios to those wishing to make holiday or other records. The answers and assistance has been supplied by voluntary workers and is evidence of the very real desire on the part of members and officials of the Institute of Amateur Cinematographers to help one another.

## COUNCIL MEETING

Council Meeting held at Anderson's Hotel, Fleet Street, on August 16th. The usual monthly business was transacted and the following 29 members were nominated for membership.

C. W. Palmer, Stanley Sutton, Francis R. de Perre Lister, E. E. Pritchard, Norman Hackney, Dr. W. L. Stewart, David H. Eade, W. Fletcher Cooper, Dip. Eng., A.M.I.E.E.; J. S. Mardel, Dr. O. Schiff, Dr. Maurice Coburn, Tullio Profumo, A. Bradburn, Jan. J. P. Davies, A. J. Challe, M. B. Anderson, Miss Emily Bell, H. P. Hobbs, Geoffrey S. Davis, John Eccles, Capt. H. R. S. Coldicott, D. Kirkbridge Clarke, R. D. Crook, Ian M. Edwards, Capt. F. Britcliffe, M.C.; S. V. Davidson, Norman A. Goby, Robert H. Kay, G. G. Gray.

## ASSOCIATE MEMBERSHIP

The following firm was admitted to Associate Membership :-  
Fox Photos, London, E.C.4.

## FIRST ANNUAL BANQUET

May Fair Hotel, November 10, 1933

The I.A.C. is beginning to direct its attention to an event which, it is anticipated, will be another landmark in the history of Amateur Cinematography—the 1933 Banquet. London extends an invitation to the whole Institute Membership, and London is to be the stage of this first Annual Event. If every member of the I.A.C. will accept as a slogan "It's up to me to be at the First" and give fullest support to the very able Committee now planning arrangements and formulating a programme, success is assured.

It will be readily appreciated that a comparatively heavy financial outlay will be necessary on behalf of the Institute. But this expenditure will be a very sound investment, helping to further extend and strengthen the foundation of our Institute, keeping it in the forefront in Cinematic Circles and displaying its strength and value to the Amateur Cinematographers at large.

The Banquet will be presided over by the President, His Grace the Duke of Sutherland, K.T.

## IMPORTANT—Membership Subscription

On and after 31st October, 1933, all persons joining the Institute will be required to pay an Entrance Fee of 10/6, and a yearly subscription of 10/6, in addition to being proposed by a Founding Member.

All members who have joined during the first year will be termed "Founding Members of the I.A.C.," and will only be called upon to pay a yearly subscription of 10/6 per annum, commencing 31st October, 1933.

JOIN THE I.A.C. — MAKE THE PICTURE TELL THE STORY

# HOME MOVIE OPPORTUNITIES for SEPTEMBER, 1933.

## SEPTEMBER

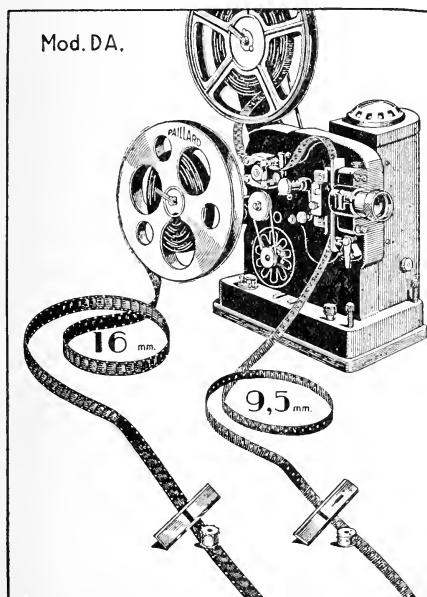
1	Partridge Shooting Commences	..	BELFAST.
2	Tourist Trophy Races	..	SCARBOROUGH.
2-12	Cricket Festival	..	CLYDE.
2	Northern Yacht Club Closing	..	GLASGOW.
2	Cruise	..	DUBLIN.
2	Golf Championship	..	PITLOCHRY.
3	All-Ireland Hurling Final	..	FOLKESTONE.
4-9	Highland Tennis Tournament	..	BATH.
4-5	Summer Race Meeting	..	BURNHAM-ON-CROUCH.
4-9	Polo Tournament	..	CARNOSTIE.
4-11	Yacht Regatta	..	ISLE OF MAN.
5-9	Open Tennis Tournament	..	BLACKPOOL.
5-7	Motor Cycle Grand Prix	..	ABOYNE.
5-9	Golf Tournament	..	BATH.
6	Highland Games	..	NORTH BERWICK.
6-7	Horse Show	..	GIRVAN.
6	Illuminated Evening Gala	..	BRAEMAR.
6	Mixed Golf Foursomes	..	LANARK.
7	Royal Highland Gathering	..	LONDON.
8-9	Autumn Race Meeting	..	INVERGORDON.
8-23	Shipping, Engineering and Machinery Exhibition	..	FOLKESTONE.
9	Highland Games	..	BATH.
9	London to Brighton Walking Race.	..	POITREE.
11	Steeplechase Race Meeting	..	WIDECOMBE, SOUTH DEVON.
11-16	Open Croquet Tournament	..	OBAN.
12	Duke of York opens Boys' Hostel	..	DONCASTER.
12	Ancient Widecombe Fair	..	STOKE POGES.
13-14	Argyllshire Gathering	..	INVERNESS.
12	St. Leger Racing Stakes	..	WELSHPOOL.
13-15	Girls' Golf Championship	..	
14-15	Northern Meetings	..	
14	Agricultural Show	..	

## SEPTEMBER

16	British Driving 500 Miles Race	..	BROOKLANDS.
16-23	Annual Carnival	..	MORECAMBE.
16	Highland Games	..	TAIN.
17-18	Ancient Custom of St. Mary Revel	..	HOLSWORTHY.
18	Irish Open Golf Championships	..	NEWCASTLE.
18-23	International Motor-cycling Trial	..	
19	Autumn Open Archery Bow Meeting	..	BATH.
19	Celebration of Dr. Johnson's Birthday	..	LITCHFIELD.
19	Ran and Cheese Fair	..	NORTHAMPTON.
20-21	Race Meetings	..	YARMOUTH AND CURRAGH.
21	Ancient Fairs	..	WOODBURY HILL AND BRIDGEWATER.
20-22	Races	..	AYR.
22-23	Race Meeting	..	NEWMARKET.
23 to		..	
Oct. 23	Festival of Light	..	BLACKPOOL.
23	County Agricultural Show	..	DALBEATTIE.
23	Ancient Custom of "Clipping the Church"	..	PAINSWICK.
23	Highland Gathering	..	INVERGORDON.
25-27	International Sheep Dog Trials	..	AYR.
25-26	Race Meetings	..	HAMILTON.
26-29	National Mod of Highland Association	..	GLASGOW.
28	Old Custom of Rood Fair	..	DUMFRIES.
29	Woodpack Fell Show	..	ESKDALE.

## During the Month :

Brighton-Bristol and Brighton-Biarritz Celebrations.  
Race Meetings.



## The PAILLARD-Bolex Model "D-A" Projector

for both 9.5-mm. and 16-mm. Films

### AMACHINE of OUTSTANDING MERIT!

The only sprocket-fed projector on the market with special mechanism automatically stopping on 9.5-mm. notches

### ARE YOU A JUDGE OF VALUE?

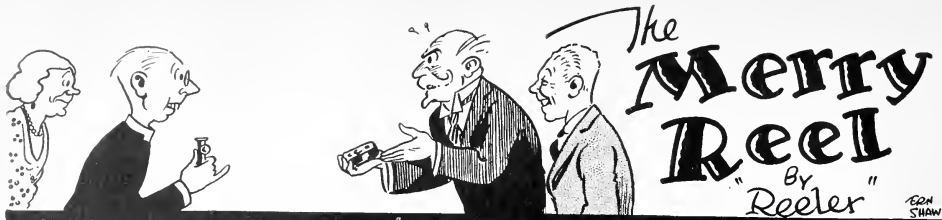
If so call at your usual photographic dealer and ask for a demonstration of the PAILLARD-Bolex model "D-A." SEE what a beautifully defined and perfectly steady picture it projects. Notice the very powerful illumination obtained through the high efficiency 250 watt lamp. HEAR how perfectly smooth and silent running is its mechanism. Then JUDGE FOR YOURSELF and compare the value thus offered with the price of other HIGH GRADE APPARATUS.

Two years' unqualified guarantee with every new machine. ALL PAILLARD-Bolex projectors are sent out with a red service card tied to the machine. In your own interest see that yours is there and return it for registration purposes.

PRICE : Wired for 100/110 volts A.C. or D.C. £36  
Additional resistance for higher voltages 37/6

BOOKLETS FREE FROM :

**CINEX LIMITED**  
70 HIGH HOLBORN, LONDON, W.C.1



"AND what," asked Mrs. Motherspoon-Waterbiffle (you remember, of course, the correct pronunciation, Moon-Wiffle), "and what, General, is that intriguing little gadget that you are showing to the Vicar?"

General Gore-Battleby had been waiting for this, but he wasn't going to let on that he was dying to display it—and explain it—to the whole assembly.

"Just a triffin' little thing that I bought yesterday at the movie shop," he said. "Quite an amusin' little jigger, but I don't suppose you want to be bored with it."

Mrs. Motherspoon-Waterbiffle swallowed the bait like a hungry fish.

"Anything in the movie line interests all of us, dear General," she cooed. "Now tell us all about it, dear man."



The question of exposure

The General had obviously prepared a little talk beforehand. "Most of us," he began, "have given a good deal of thought to the question of exposure. . . ."

"Surely you're not going to drag up shorts for hikers and one-piece bathing suits?" I protested.

The General gave me one of his best glares and proceeded: "I refer, of course, to film and not to physical exposure."

Then he got well into his stride and might have gone on for the next half-hour or so had not our curate, the Rev. Septimus Poffle, managed rather neatly to apply the brake.

"Correct me if I'm wrong," he said, "but I gather that what you mean, General, is that we are apt, all of us, sometimes, to over-expose our films and sometimes to under-expose them."

"Er—yes," snorted the warrior; "that is the general idea."

"And that little gadget that you are now going to explain to us is a means of preventing these untoward experiences."

With the wind thus taken out of his sails the General had perforce to cut

the cackle and come down to the 'losses.

"This," he said, "is an exposure-meter, which shows you exactly what stop to use under any circumstances."

"In," I said.

"In what?" roared the General.

"In, not under, any circumstances."



"Look here!" bellowed the General

"Look here," bellowed the General, whose countenance was changing rapidly from ultra violet to infra red, "we were talking about exposure-meters, not about English Grammar."

"I've got one, too," whinnied the Curate, hugging a black leather case from his pocket. "Mine's rather an old one. It was given to me by my great uncle and it's made really for single exposure cameras, so it reads not in stops, but in fractions of a second. Still, by means of a special little slide rule it's easy to convert the one into the other."

"Just the thing," I murmured, "for really quick work. 'Begin working out the exposure when the starter's flag falls and with luck you'll be in time to film the finish of the next race but one—if, of course, the light hasn't changed meantime."



If looks could kill

"Pardon me," said the Rev. Septimus Poffle, "it's perfectly simple and remarkably quick. Let's just try it from Mrs. Motherspoon-Waterbiffle's lawn on the glory of the sunlit view that lies before us."

The General by this time was completely beyond words. Could thoughts kill, the Rev. Septimus would have been not merely dead but cremated by the time that we had reached the lawn.

"You just expose a piece of sensitised paper so," explained friend Septimus, "whilst you count off the seconds until it reaches this tint. Then you rotate this drum and read off the exposure. I'll try first."

He did some quite good counting and then performed gymnastics with the drum. "There you are," he said, "one-fiftieth of a second is the correct exposure. Now you try Mrs. Motherspoon-Waterbiffle."

The dear lady took the instrument and soon found that the answer was one-tenth of a second.

"Little discrepancies of course will occur owing to the personal equation," explained the Rev. Septimus. "One has to get used to these things. Now you try, Reeler."

I went through the motions correctly and then glanced at the scale on the drum. "Two hours," I said, "is



To go and see men about dogs

unquestionably the correct exposure. Do tell me, Poffle, how this converts into ciné-camera stops."

The Curate was still explaining that the drum could be turned right round so that there was only the minutest margin between the shortest exposure and the longest on its scale, when the General, seizing his clue, broke in:

"Rather old-fashioned apparatus, of course, and open, as Poffle says, to personal errors. Now here's an up-to-date ciné exposure meter with which it is absolutely impossible to go wrong. Let me explain—"

Suppressed groans broke from several of us.

"Let me explain that all you have to do is to look through here whilst you turn this knob. The image becomes darker and darker and at one adjustment detail disappears. That is the critical setting. Turn to it and you read off immediately the correct stop. I will demonstrate."

He looked through the thing, twiddled this knob, then lowered it and read.

"F/8," he remarked with a superior smile. "Simple, isn't it? Now just



see how easy it is, dear Mrs. Motherspoon-Waterbille."

The dear lady, carefully instructed by the General, levelled the instrument and announced in something under half a minute that the exposure was unquestionably *f* 16. The Vicar made it *f* 11, Pottleson was emphatic that it was *f* 6.3, whilst the Curate was emphatic that it was *f* 5.6.

I took the gadget from the Rev. Septimus and for want of a better subject sighted it at the General.

"And what's your conclusion?" he asked.

"There's no doubt about it," I replied, "the proper exposure is *f* 1.9."

"Of course," said the General in his kindest way, "it takes a little practice to be quite certain what is meant by detail. Now what, if I may ask, did you go by exactly?"

"Well," I said, "I was focussing on you and I turned the knob thing until your nose was kind of suppressed."

"Hardly call that a detail, could you?" gurgled Pottleson.

An unkind remark, I think, for our warrior's proboscis is of the coloration that is achieved only by years of patient work.

The General appeared to be about to explain, when a diversion saved the situation. Flippersfield was observed approaching across the lawn.

"Good evening, good people," he said, "I'm so glad to find you all

here, for I've something to show you which will, I'm sure, be of interest to everyone."

From his pocket he produced a little black case.

"This," he went on rapidly, "is the latest thing in photo-electric exposure meters. Now if you'll just let me explain—"

All of us, it seemed, were at this point compelled to go and see men about dogs. Poor Flippersfield is still wondering why he had to demonstrate this superlative gadget to an audience of one. Mrs. Motherspoon-Waterbille, who was so busy shaking hands with her departing guests that she had no time to think of an excuse.

### British Association of Amateur Cinematographers

THE Hon. Secretary of this Association is Mr. G. Collyer, Golf House, Langley Park, Beckenham, Kent. The B.A.A.C. is continuing its activities, mainly in the organising of competitions. In view of its experience in their direction, some modifications of *The Era* Challenge Competition will be adopted, particularly in the judging. In the final judging the judges will be assisted by the presence of an audience. Competitors may be assured that the main features of the competition will not be altered, and that all good work stands a chance of winning. Meanwhile the B.A.A.C. is organising a national competition on behalf of the *Sunday Referee* in which all kinds of films made this year may be entered.

There is also a film-story class, which is proving very popular, as, apart from substantial prizes, Gaumont-British are offering bonuses of £100 each for ideas in the competition adopted for professional film-making.

Last year the B.A.A.C. entered films on behalf of Great Britain in all classes in the International Cine Competition held in Amsterdam. The results were gratifying, although the premier award was not carried off. As the latter was won by France, the International is being organised by the national organisation corresponding to the B.A.A.C. in Paris, in the beginning of December. As only one film in each class can be selected for entry by the B.A.A.C., the hon. secretary of the latter should be notified of the desire of the owner of a suitable film to be considered.

The advantage of such a national organisation as the B.A.A.C. running these competitions is that arrangements can be made for the same film to be entered in all of them. As there is considerable delay due to Customs, etc., when films are sent abroad, and the B.A.A.C. cannot be held responsible for the films sent out of the country, it is advisable for owners of films which are entered for the International to provide copies for this purpose.

Further particulars of these and other activities of the B.A.A.C. may be obtained from the hon. secretary.

**EDITOR'S NOTE.—WE MUCH REGRET HAVING TO HOLD OVER ONE OR TWO SOCIETY REPORTS OWING TO LATE ARRIVAL AND PRESSURE ON SPACE**

## 9.5 MM.

# CINE N.K. for 100 ft. or 50 ft.

## DAYLIGHT LOADING CHARGER

### TAKES THE FINEST QUALITY MOVIES

Unquestionably the best, most complete and compact 9.5. mm. movie camera

#### Characteristics :

Powerful spring motor.  
**FINDER** with parallax adjustment for close-ups.  
**LENSES.** Interchangeable. **WINDING.** Like a watch.  
Simplicity of operation with amazing flexibility. Footage indicator.  
High sensitive Governor controls the spring motor.  
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**SHUTTER.** Rotary, silent and smooth. No variation, speeding up or slowing down.

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Tel-photo Lens f/2.9, 4x Mag. extra ..	16 0 0

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" " 3 in. ..	17 10 0
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9.5 mm. MEYER PLASMAT F/1.5

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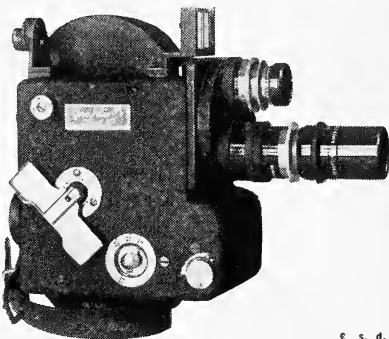
MEYER Telephoto Anastigmat  
F/2.9 4 X Magnification

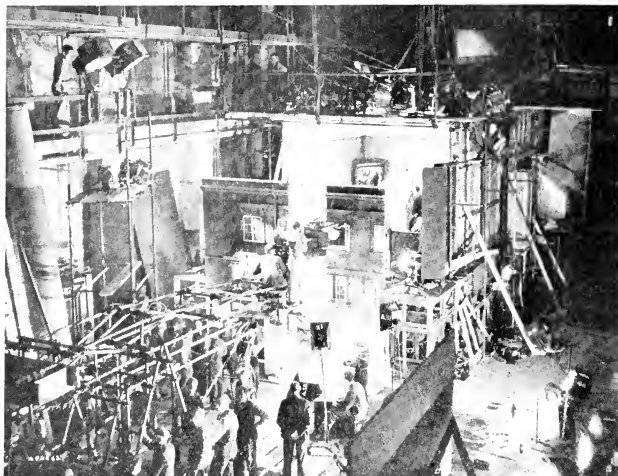
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Sole British Distributor  
**d.o. Roth**  
65 Ringstead Road, London S.E.6

Telephone — Htt. 2424





An elaborate arrangement used in an approach shot. Notice the wall of the house divided to allow of the scene being shot

(Photo: B. & D.)

## HOME MOVIES CINE CIRCLES LEADERS WANTED

**D**URING the past twelve months a very large number of letters have been received from readers of HOME MOVIES, and the great majority of these letters have been from users of ciné cameras to whom the ordinary Society makes no appeal.

Most of the Clubs and Societies in existence at present are mainly interested in the technique of production and accordingly limit their membership to twenty or so people who are, or who wish to become, specialists in some technical branch of cinematography. This is, probably, the only way in which Clubs of this kind could be successfully conducted; many of them are doing excellent work and all of them are alive with enthusiasm.

### A New Type Of Club

The letters referred to above have, however, made it abundantly clear that the time is now ripe for the formation of clubs of a new type—or, rather, of Home Movie Circles—which will bring together those movie-makers who correspond to the "snapshooter" in still photography, the men and women of all ages who use their cameras for recording the happy and familiar doings of their daily lives.

The power to carry Yesterday and To-day with you through all the To-morrows that lie ahead is one that cannot be rated too highly; indeed to nine people out of ten it is, naturally and quite rightly, the chief value of a camera. In thousands of homes in every part of the country there are movie-makers of this kind who would,

we believe, jump at the chance of meeting others who share their point of view.

Home Movie Ciné Circles should aim chiefly at creating and fostering a social and "get-together" atmosphere, with a mutual interest in movie-making as the focusing point. If half-a-dozen people, in almost any town or suburb, who are keen on the fun of photography arranged to meet once a week in each other's houses, to

see each other's films and to talk (over tea and cakes) of the people and places shown in those pictures, the glad news would soon spread and before long a chain of real live Circles would be in existence. These Circles would have far-reaching results:

They would, for one thing, lead to the making of new friends.

### Suggestions Exchange

They would enable members of Circles in different parts of the country to exchange suggestions for holidays and information on the places visited.

They would bring the children of members together to see each other on the screen, and so on.

There is, indeed, no limit to the possibilities of such friendly, non-technical Ciné Circles. What do *you* think of the idea? If you like it will you give a lead in your district?

### All The Year Round

A great point to remember in connection with these Circles is that they would be just as much fun and just as useful in the autumn and winter as in the spring and summer. One of the great advantages of movie-making is, in fact, that it really *can* be enjoyed all the year round; in the spring and summer the taking of pictures adds pleasure to all outdoor amusements, while in the autumn and winter there is the fun of showing films either made by members or hired from one of the libraries—or a mixture of the two. In one case the camera, and in the other the projector becomes the reason—or, if you prefer, the excuse!—for a party.

Any help that the Editor and his staff can give will be given gladly and willingly. Letters should be addressed to Home Circles, c/o HOME MOVIES.



In the carpenter's shop at the B. & D. Studios, Elstree

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# NEWS

*it's right up-to-date and yours for all time . . .*

An up-to-the-minute News Bulletin produced by professional Cine photographers and available to all "Home Movies" enthusiasts. This, the latest and most startling development in cinephotography is possible only by the co-operation of "Home Movies" and the finest press photographic agency in Fleet Street. It is a news reel which is in all ways equal to the finest shown at the national cinemas and shows for just as long.

*It actually costs you less than you could buy the raw stock necessary to make a negative and print for yourself.*

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# NEW CINE APPARATUS

## TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### A Cradle for Tricks

**N**UMEROUS trick effects in Home Cine films can be produced by filming the subject upside down (see page 427 of our May issue), but in the ordinary way it is impossible to use a stand when the camera is used in this fashion. Messrs. the Kenburn Instrument Company have now produced for the discriminating amateur a special "upside-down" holder which will fit any normal cine tripod. It consists, as will be seen from our illustration, of a base with two substantial upright pieces carrying a transverse bridge fitted with a standard tripod screw. In use the special attachment is first of all fitted to the tripod, after which it is the work of a moment to turn the camera upside down and attach it to the upper screw. In this position it is held just as firmly and rigidly as if it were screwed upright to the stand.

Two models are made, the smaller (that illustrated) being made to take such cameras as the Pathe, Siemens, Cine-Kodak, etc., while the other will take such instruments as the Ensign, Bell-Howell, Victor, etc. We have tested both these stands in practical working conditions and find them completely satisfactory for the purpose for which they are designed. The price of the smaller model is £1 5s. and the larger £1 7s. 6d. They have been submitted to us by the Kenburn Instrument Company, of 4A Hill Road, Wimbledon, S.W.19. Included with the apparatus are very full instructions on how to obtain a number of very ingenious and amusing reversed motion effects.

### High Capacity 9½-mm. Camera

How often have users of 9½-mm. film sighed for a camera which would take more than the usual 30 ft., so as to avoid the constant reloading! This

is especially the case with the Cine Societies, with whom the 9½-mm. size is particularly popular. This month we are able to describe and illustrate just such a camera—the Cine Nizo Model K designed to take either 50 or 100 ft. reels.

The main points about this camera can be seen from our two photographs, and it is important to notice that it



The Kenburn Cradle for reverse action effect

has not only the large capacity which is such a boon, but also half-speed and slow motion at 64 frames a second, as well as all speeds between, as the governor is continuously adjustable. Other advantages are interchangeable lenses, sprocket film feed and take-up movement (an important advantage this), double claw motion, direct vision view finder and hand cranking when needed for special work. In fact the camera closely resembles a 16-mm. model in all its essentials, the chief difference being that it takes 9½-mm. film instead of 16-mm.

Prices naturally vary according to lenses fitted and whether or not a turret head is provided. For example, the Model K with Meyer *f*/2.8 anastigmat in focussing mount costs £36, and the Model K3, which has a turret head, costs £55 15s. with the same lens, while the various well-known Meyer lenses can be added as and if required.

The spring motor will run 22 ft. of film without a re-wind, and the film footage indicator is also driven automatically by this motor. Another interesting refinement is an adjust-

ment on the view-finder lens for parallax and for use with various focus lenses.

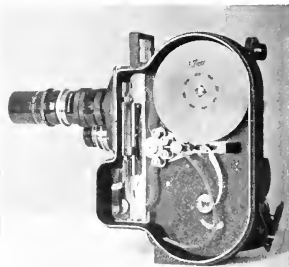
Arrangements are being made to supply 9½-mm. film on daylight loading spools of 50 ft. and 100 ft. lengths.

The Cine Nizo cameras have already earned for themselves an excellent reputation and this multi-speed high-capacity model will, we are sure, add still further to their laurels. It has been submitted to us by Mr. A. O. Roth, of 85 Ringstead Road, Catford.

### New Kodascopes

Kodak Ltd. are now marketing two new Kodascopes, known respectively as the K-50 and the K-75. Both of these instruments closely resemble in appearance the Kodascope Model K already reviewed in these pages (June 1932 issue, page 36) but differ from the earlier model by greatly increased illumination, the K-50 having a 500 watt lamp, which gives all the light necessary for normal home projection (and plenty to spare at that!), while the K-75 is fitted with a special 750 watt lamp which the makers claim is the most brilliant light source ever built into a home projection machine. This model is, of course, specially designed for large groups, classrooms, conferences, etc., and in both models the lamphouse is so designed that the leakage of their light is avoided as far as possible.

It is interesting to note that in spite of the greatly increased light in these two projectors it is possible to show "still" pictures, while the popular reverse motion is also available. Other good features are: high-speed motor-driven re-wind operated independently of the projection mechanism and a fitting to take an ordinary house-lighting lamp to give illumination when changing reels and threading.



The Cine Nizo Model K open. This 9½-mm. instrument gives both half speed and slow motion, as well as much longer running time



The Cine Nizo Model K 9½-mm. 100-ft. camera with turret head

### Finish and Performance

When we say that the finish and performance of these machines are of the same standard as that of the Kodascope K, already reviewed we cannot very well give them higher praise. The additional light, of course, is a great boon in many circumstances, and while it might be thought that 500 watts is scarcely needed for home use even in large rooms, it must not be forgotten that with an adequate reserve of light of this power the general illumination of the room need not be greatly reduced and the audience can pass to their seats and move about when necessary with the utmost comfort. Then again, when showing Kodacolor films, which always require much more light than the black and white, the additional light is a great boon and shows this remarkable process to great advantage.

The prices of the K-50 and the K-75 are £95 and £110 respectively, this price including carrying case, two 400 ft. reels, extra lamp and splicing and oiling outfits. A resistance for use with voltages from 200 to 250 costs a further £7 10s., while of course Kodacolor filters are extra. Two very fine instruments which carry our fullest recommendation.

### A Wide Angle Cine Lens

It is wonderful how much excellent work can be done with no other lens than a 1 in.  $f$  3.5, although the 20-mm. (the 1 in. is generally reckoned as 25-mm.) is very popular and gives excellent results. There are times, however, particularly indoors, when the angle included by even the 20-mm. focus lens is insufficient and it is here that one appreciates the new Dallmeyer 15-mm. focus lens with its large aperture of  $f$  2.9. Messrs. Dallmeyer have a well-deserved reputation for their cine lenses and this new addition will be found very useful by the advanced worker. On test it gave a field of view about 40 per cent. wider than that given by a standard 1 in. lens and the definition was excellent over the whole field. One precaution, however, is necessary when using a lens of this kind with a turret camera—the other lenses must be removed from the turret, otherwise they will tend to obtrude themselves on the field of view.

The cost of the lens is £7 in focusing mount and it has been submitted to us by Messrs. J. H. Dallmeyer Ltd., of 31 Mortimer Street, W.1. As an additional lens to one's present equipment it can be fully recommended.

### More New Cameras

Those of our readers who use  $9\frac{1}{2}$ -mm. film and occasionally feel the limitations of their cameras will be interested in the two new models introduced by the Camera and Gramophone Co., full technical details of which are given in their advertisement on page 156. We are testing out these cameras and will give a report upon them in our next issue.

### Siemens Home Talkies

The Siemens 16-mm. cine camera, with its convenient cassette-loading and mechanical refinements, has made such a good name for itself that any further product from the same designers arouses more than usual interest. In our last issue we announced that Siemens have a new sound-on-film 16-mm. talkie system, and we have recently had an opportunity of hearing the reproduction and examining in detail the apparatus, which is known as the Cinepro sound attachment.

### General Arrangement

The general arrangement of all 16-mm. sound-on-film apparatus is similar—as, indeed, it is bound to be if a standard film is used. Many of our readers know that it has been generally agreed between the manufacturers of 16-mm. sound-on-film apparatus to standardise on film with one set of perforations only, the space on the other side of the film normally occupied by the second row of perforations being given up to the sound track. In action the film comes off the top or feed spool, is fed into the upper loop by the feed sprocket, passes through the picture gate intermittently, forms a lower loop and passes over the take-up sprocket. Up to this point the procedure is exactly the same as with the silent films, but after the take-up sprocket the sound film, instead of going on straight to the take-up reel, now passes through a "sound-gate" at which point a beam of light is projected through the sound track on to a photo-electric cell. After the sound gate the film passes to the take-up reel in a normal manner.

### The Photo-Cell

Now the electrical output from the photo-cell is very small and must be amplified. This is done by valves, after which the magnified current is passed to a loudspeaker placed by the screen. In some systems the whole amplifier is immediately adjacent to the sound gate, only the loudspeaker being separate, while in others most of the magnification is done in an amplifier contained in the same box as the loudspeaker. It is in the mechanical and electrical details that the various sub-standard sound systems differ from one another.

The new Cinepro apparatus have many points of novelty and refinement, the full importance of which can only be appreciated by those who have experience in this kind of work. Certain advantages, however, are at once apparent to everyone. For example, any owner of a Siemens projector can have the sound head attached to his existing instrument, which has only to be slightly modified in order to take the talkie equipment. As the sound film has only one set of perforations both the feed and take-up sprockets have to be changed for sprockets with single rows of teeth (a

very simple matter) and the lower or take-up arm and belt have to be removed. The sound head has its own special take-up arm to carry the take-up spool and once the sound head is fitted either silent films with the double row of perforations or sound films with the single can be used with equal facility.

A second interesting point is that the amplifier is designed in such a way as to form a base for the Siemens projector, and it is merely necessary to stand the projector on top of the amplifier and make a few connections in order to be ready for work. The speaker is naturally contained in a separate box placed by the screen.

### Selenium Used

The photo-cell—such a vital point of apparatus of this kind—is of a unique character, being a special selenium cell of very high sensitivity. Indeed, the output from this cell is almost as great as the output of the ordinary electro-magnetic pick-up used for the electrical reproduction of gramophone records. This high output makes the design of the amplification apparatus much simpler. So far as the amplifier itself is concerned this has three valves (including the rectifier) and gives an undistorted output of about two or three watts. The exciter lamp is of quite normal pattern, being fed from the A.C. supply.

(Continued on page 150)

*When you've bought your Camera*

remember that the first essential to good results is correct exposure. To ensure this end select from this list of exposure meters—all are made specially for use with cine cameras.



**The WESTON**  
This sensitive instrument embodies Weston Photo-Electric Cell which indicates instantly the correct lens aperture which must be used.  
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Measures the light reflected by the object and shows at a glance the correct lens aperture which must be used.  
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37 BEDFORD ST., STRAND, W.C.2

## NEW CINE APPARATUS

*(Continued from page 149)*

## Results

In a demonstration film (German) shown to us a musical comedy type of customs officer informs his numerous staff that no one must be allowed through the barrier unless they sing a song. Subsequently a liner arrives at the dockside, and successively a soprano, contralto, tenor and bass make the necessary vocal declarations. There was, of course, a musical accompaniment (large orchestras being presumably kept in every well-equipped customs office), and as a demonstration film for sound reproduction it fulfilled its purpose excellently. So far as the quality of reproduction was concerned it is only necessary to say that it was much superior to that often heard in professional theatres and was very much better than one hears in anything but the best wireless set. Soprano singers are extremely difficult to reproduce faithfully, and we were more than surprised to hear such excellent rendering of these songs. With the male voices the bass was full, deep and rounded, and the amplifier and speaker did not appear to have any unpleasant resonances within their range.

Prices for the British market have not yet been decided upon, and the apparatus we saw was not the final production model. We understand it is intended to manufacture this apparatus in England and it will be handled, as are the Siemens cameras, by Cinepro, Limited.

## SPOOLS OR CHARGERS

*(Continued from page 138)*

## Time Saving

There is yet another way in which the charger scores, and that is in the speed of loading. I have been trying some tests with a spool-loading camera. I will not say how long it took me to place the spool in the camera, thread it through the feed sprocket, then into the gate, then through the take-up sprocket, then on to the take-up spool, for that speed varies with the individual. I will also lightly pass over the fact that the first time I made the test I was so engrossed in the subject that I forgot to remove the light-cap from the spool before shutting the camera. But what I would point out is that before I could actually start taking I had to

run off the leader. That took 8 seconds, and the leader at the end of the reel took 12½ seconds to wind off, at 16 pictures per second. Apart from the time taken in loading, this represents a waste of time of one-third of a minute, a period that can seem like years when an important subject is passing rapidly away and you are trying desperately to run off one reel and load another before it is too late.

With a recent pattern of camera and charger I found it easily possible to open the camera, unload the old charger, place the new one in position, close the camera and have it up to my eye well within a total period of 5 seconds. I did this a number of times and without undue haste.

Speed in loading and absolute protection of your precious film are the inestimable advantages which the charger system offers.

Perhaps the future development of the idea will not be directly along the lines of existing chargers. It may be via light-tight boxes similar in general shape to the present spools and useable in spool-loading cameras. Whatever it may be it seems to me that here is a development which should be carefully and exhaustively considered by the manufacturers of both apparatus and films.

## A.B.C. OF HOME TALKIES

*(Continued from page 140)*

and loud speaker case which also serves to house the mains unit. The former case is 17½ in. by 10 in. by 22½ in., while the latter is 17½ in. by 9½ in. by 20 in. Fig. 54 shows a general view of the operating side of the projector with the lid open where the projector and light system will be noted together with the driving motor, lens assembly and control switches to the bottom left-hand corner. In this case the spools are to the front of the projector instead of to the rear as in the case of the R.C.A. equipment.

Fig. 55 shows the reverse view of the projector case in which the rear of the projector and valves will be noted. The amplifier again in this case is of the three-stage variety employing Mazda valves. Its output is approximately 4 watts, which is somewhat higher than that of the R.C.A. system.

The B.T.H. exciter lamp operates in an entirely different manner to the R.C.A., having a specially built filament which maintains a luminosity practically constant in spite of minor fluctuations of current. The equip-

ment can be run on D.C. by making use of a rotary converter of the type as used for radiograms.

## HOME PROCESSING of 16-mm.

## "NEG.-POS." CINE FILM

*(Continued from page 134)*

frame is given a shake for the first ten seconds, then at one and three-quarters of the intended time; at half-time it is taken out, to be rotated through 180°. By this means any changes in developer density are largely balanced out.

## Positive Stock

While in the light-tight tank, the normal green safe-light may be exposed. With positive stock, the normal red safe-light is permissible throughout, owing to the very low speed of emulsion.

The standard developer temperature is taken at 65° F., and before immersion of the film the temperature is adjusted to a little above this by means of a thermostat. The latter is simply a long immersion heater which is shut off by a relay operated by a contact in a thermometer, when the latter indicates 65°. The liquid must be efficiently stirred to ensure uniformity of temperature; the latter can be relied on to keep steady during the short period required for one cycle of operations.

After development, the frame is rapidly dipped once in the washing water and then transferred to the fixer for about three times as long as the development, care being taken not to harden the positive prints unduly.

The film is then washed until all traces of hypo have gone. This is simply tested by mixing the outflow water with very pale permanganate solution; the retention of the colour means that no hypo is present and that the film is ready to be transferred to the drying frame. The accompanying photo shows the transfer. During this operation the wet film is drawn firmly through wet wash-leather to remove surplus water, scum and dust. After blowing the frame round with hot air for about 15 minutes (longer for negative), the film is dry, as indicated by reversal of lateral curl, and ready for normal handling.

## Next Month

Film tests and the method of printing will be described in the final article.

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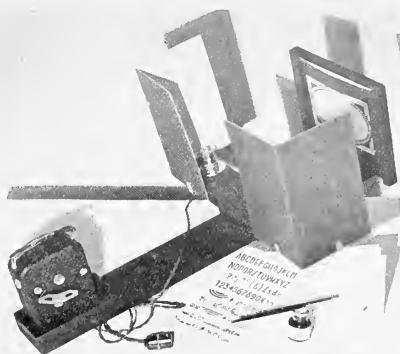
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# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 14th September

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** President, Leslie G. Cresswell; headquarters, 22 Jocelyn Road, Richmond. Since the inception of the above Society we have made rapid and successful progress. Our first production, which is now nearing completion, is already being placed on the editing bench and we hope it will have its premiere by the end of October.

Our cameraman, who has been on a short holiday, is making a travel picture which will be screened at our film premiere. It is to be entitled "Wild Wales," and, by the rush shots, should prove very successful. By the time this report is published our scenario competition will have closed and the winning script should be well in hand for our next production.

**BAYSWATER AMATEUR MOTION PICTURES.** Mr. D. S. Alton, of 104 Talbot Road, Bayswater, W.11, is anxious to start a Ciné Club with the above name and will be glad to hear from anyone interested.

**BECKENHAM CINÉ SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham, Kent. Work on "The Crystal" and "Burying Blinky" is practically complete; the latter being the ladies' film. By the time this is in print we hope to be well on the way with our next two productions, both of which are out of the ordinary line of stories—one on 9½-mm. and the other on 16-mm. stock.

We are already making arrangements for our Show on November 9th and 10th, and tickets will be available on and after 1st October. Anybody interested should write to the Secretary. We have made a very successful film of our local Pageant on 8-mm. stock, which has been highly praised

by the organiser and will be screened at our Show.

**BRONIESBURY CINÉ SOCIETY.** Hon. Secretary, C. F. W. Dickens, 1 Harvist Road, Kilburn, N.W.6; headquarters, St. Anne's Hall, Salisbury Road, N.W.6. Although some 200 ft. of our latest production "B" have now been through the cameras, progress has been somewhat slower than anticipated owing to a change becoming necessary in the cast and also to absence of members on holiday. We are pleased to report an increase in membership, thanks to the generous publicity given to us by HOME MOVIES and HOME TALKIES and other publications, and we now have amongst us a prominent member of the Royal Photographic Society. There have also been several additions to the apparatus at our disposal, including two new Pathescop 9.5-mm. cameras, one a standard model fitted with the Hermagis f/2.5 and telephoto lens and one special model fitted with a Meyer Plasmat f/1.5 lens.

As mentioned in previous reports, the Society welcomes at the weekly meetings anyone who cares to apply for a Guest Ticket. Will readers kindly communicate with the Chairman, Mr. J. E. Skewes, 81 Cambridge Road, N.W.6.

**CAMBRIDGE PHOTOGRAPHIC CLUB—CINÉ WORKERS.** Hon. Secretary, Arnold Darlington, 55 Montague Road, Cambridge. Although several members of the Society are at present on holiday progress continues in the recording of the film "Delirium." This is the workers' first attempt at a production of a psychological nature, many of the effects for which are being obtained by the use of model sets and peculiar lighting. The film deals with the sufferings of the

subconscious mind of a man under the influence of chloroform anaesthesia, and should be completed by the end of the year.

It has been found that striking results can be achieved by illuminating only a small portion of a face (in a close-up) or a definite area of a set, the gloomy void surrounding the patch of light giving an effect of ethereal unearthliness which no hard flat lighting can produce. In order to gain this rendering two types of lighting are employed; lamps fitted with diffusing reflectors and a single lamp provided with a focusing mount which enables a powerful beam of light to be concentrated on any particular portion of the scene.

In addition to the present picture, several educational films are being produced, as well as a cine magazine to which every member of the Society possessing a 9½-mm. camera is expected to contribute 60 ft. of interesting film.

**CROYDON AMATEUR FILM CLUB.** Hon. Secretary, John E. Reinhold, 36 Morland Road, Croydon. The most notable event recently was the Club's Garden Party, during which considerable interest and amusement were aroused by a Film Test competition carried out in the Studio with artificial lighting. Altogether 35 tests were made, the judging being a difficult matter as there was very little to choose between the winners and runners-up.

A quite successful film has been made of the recent Croydon Jubilee celebration, including some fine shots of H.R.H. Prince George laying the foundation stone of the new wing of the hospital.

The opening shots have already been taken of a comedy short tentatively entitled "He was only a Cameraman's Daughter" but owing to the summer holidays things are of necessity somewhat held up. The time is therefore being occupied in the designing and preparing of sets; when finished there will be four of these erected at one time in the studio and on the "lot." Is this an amateur record?

**CRYSTAL PRODUCTIONS (BOURNEMOUTH FILM CLUB).** Hon. Secretary, R. G. Torrens, 85 Wimborne Road, Bournemouth. The summer production session of the Club, during which time the Club has undertaken three films, is drawing to a close. "Words," an original idea, was an experiment in technique by different members of the Club and proved very successful.

(Continued on page 154)

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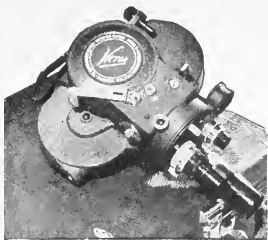
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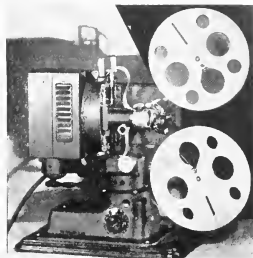
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## CINE SOCIETIES

(Continued from page 152)

During the summer an interest film entitled "Through the Guide Book" has been made. This is a film of Bournemouth and contains some quite outstanding shots of local beauty spots and nature studies, not to mention comic relief. The chief film this season is "The Hand of Fate" now nearing completion, which is an original story adapted from a newspaper report of a double tragedy caused by a lost letter.

The Club has a monthly projection meeting on each second Friday and will be pleased to exchange on loan its own films for other Clubs' productions on mutually convenient dates. Details and requests should be sent to the Hon. Secretary at the above address.

**FANFOLD AMATEUR CINE CLUB.** President, L. E. Jankinson, 58 Hanover Buildings, Thomas Street, Oxford Street, W.1. We are progressing steadily and have been on location twice, once for tests and once shooting for a "comic" production. Our clubroom is now at "The Coach and Horses Inn," Avery Row, Brook Street, W.1, where meetings are held on alternate Mondays at 8 p.m. We held a projection evening on 14th August which was fairly well attended and shall continue to do so at intervals of about one month.

The Club will be glad to hear from other clubs who may be interested, with a view to showing some of their 9.5-mm. productions. Inquiries should be sent to the President at the above address.

At present the name of the Club has not been finally settled, but we hope to announce it definitely in our next report.

**HULL AND DISTRICT AMATEUR CINE SOCIETY.** President, A. C. Ellis; Hon. Secretaries, L. B. and A. B. Nicholson, "Anlaf," Anlaby Common, Hull. The decision to reduce the subscription to 10s. 6d. per annum has resulted in a considerably increased membership. Work has been going on steadily and quietly, and a two-reel drama, "The Uninvited Guest," is now completed. "Dilemma" has been written and photographed by the President on 16-mm. and will shortly be ready for projection, as will "Intrusion," our first 9.5-mm. experiment.

A film of special interest is "The Lady of Shalott," upon which work has just been started.

A show of the Society's work will take place early in November, and a very interest-

ing programme has been drawn up for the coming winter session. All inquiries should be addressed to the Hon. Secretaries.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8. Owing to the "holiday season" being in full swing, our present production, "Concession," has been held up for the time being. But by the time this report is in print we hope to have all the shooting done.

Three of our members have been up in the Baltic—filming hard we hope—and it will be interesting to compare the three different results on a similar subject: while another member, Mr. Pollard, has been at Tidworth, shooting the Tattoo with an *f/1.3* lens.

**METEOR FILM PRODUCING SOCIETY.** Hon. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W.; Studio, 234 Sauchiehall Street, Glasgow. During the past month the Society's activities have been held up partly owing to unfavourable weather and partly because many members are still on holiday. Each of the three films on hand has, however, reached the stage of preliminary editing and it is hoped they will have their first screening some time in October.

The first annual general meeting of the Society will be held on 4th October, when it is hoped all members will attend. Particulars as to time and place will be sent to everyone later; meantime members should note the date and keep it free. Another date to be reserved is Sunday, 17th September, when the Society has arranged a picnic outing, details of which may by this time be in the hands of all members.

Camera-owners are reminded that the next number of the "Meteor Movie Magazine," No. 3, is being assembled, and contributions of suitable subjects will be welcome. These should not exceed 100 ft. 16-mm. and do not require titles. Nos. 1 and 2 of the magazine, each 350 ft. 16-mm., are available for hire or exchange.

**NEO FILM CLUB.** President, Leslie Haar; Hon. Secretary, Miss R. Waxman, 94 Downs Park Road, Clapton, E.5; headquarters, 38 Pembury Road, Clapton, E.5. Although announcements relating to the activities of this Club are not issued regularly in these pages, we are still making good progress. Our latest achievement is in sound recording and the Neo Film Club has now entered the field with the "Neotone" disc system constructed by our

Sound Engineer, Mr. Marcus Games. A very successful sound film was recently demonstrated at the Club premises, and this has led us to believe that we shall be able to make several "talkie" shorts during the coming season.

**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.** Ho. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. Production units took full advantage of the fine summer weather and have completed in good time for an early showing the current films "Beyond the Horizon" and "Slipways." A strong local atmosphere runs through both films, Tyne-side industrial and playtime interests and the romantic settings of the work-a-day life of the North-East Coast fisher folk being freely used in the telling of the stories.

Other members have been very active and will be engaged till later in the year on the making of the Local Events film, which is on broader lines than formerly. The interest is well spread over many sporting and other outdoor events, and covers such diverse items as Folk Dancing, Model Yacht Racing and Amateur Golf Championships, Horse Racing, Air Pageant Display, Swimming and other athletic meetings, etc.

The Committee are busy arranging the programme for the Winter Session of Meetings which commence in October. Particulars of the arrangements, which include competitions for members' 16-mm. and 9.5-mm. films, will be published shortly.

**NORWICH AMATEUR CINE SOCIETY.** Hon. Secretary, H. P. Dun, 291 Sprowston Road, Norwich. This society is proving the most progressive film-producing group in this part of the country.

Work has been progressing well on the current productions but will receive a temporary check until all members are back from holidays, when work will be recommenced in earnest as it is hoped to have these films completed early in October. Premises are now being sought for as combined studio and club-room for shooting the interiors of the films in hand; and the News Reel of local events to date is now on the tiling bench. Members were recently invited to submit ideas for a Club Trailer—the design chosen embodying Norwich Cathedral—the Society's badge or sign.

Stories written by members have been chosen for our next group of productions. At a meeting in July a new junior member

(Continued on page 156)

Appointed an Associate



The Institute of Amateur Cinematographers, 116.



## PRACTOS CINE METER

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ZEISS-  
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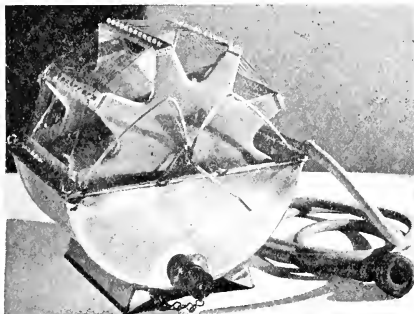
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No handling of film after first winding. No dipping of hands in solutions. As the film requires fogging by day or artificial light, this is done simultaneously with the washing, and AUTOMATICALLY. Automatic allowance for expansion and contraction of film. Film cannot overlap.

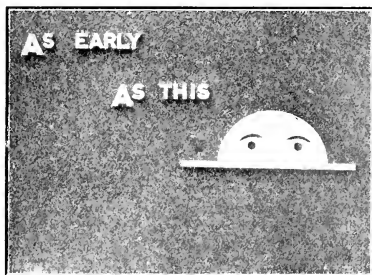
AND 6 OZS. of SOLUTION ONLY are required with the "Tripollo," and 20 OZS. ONLY for the 16-mm. size. Phenomenal Success. Get one or we both lose money. (Terms, cash with orders or c.o.d.)

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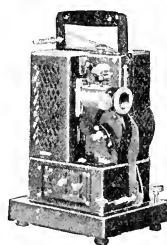
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#### SPECIFICATION

Lens, 20mm. f/3.5 Anastigmat. Variable Speeds, 8, 16, 22 frames a second. Spring Motor, Quiet and Powerful. Loading with Standard Chargers. Finish, Beautifully Mottled Lacquer.

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## CINE SOCIETIES

(Continued from page 154)

displayed an ingenious projector made entirely by himself at a cost of 10s. 6d. A good brilliant 3ft. 6in. picture was obtained and the machine embodied many features of the 200-B Pathe projector. The Coronet camera and projector were also demonstrated and at weekly projections unedited shots from our own films and Library films have been screened.

Additional technical gentlemen members are still required, and those interested are asked to get in touch with the Secretary.

**RHOS AMATEUR FILM PRODUCTIONS.** President, Gordon Harker; Hon. Secretary, Miss Laura Hughes, Albert Villa, Colwyn Crescent, Rhos-on-Sea, N. Wales. Owing to the recent bad weather and the absence on holiday of various members of the cast, "Earth Has No Sorrow" has been temporarily shelved. Production is now proceeding apace on an as yet unnamed drama which is being directed jointly by James Malam and George E. Mellor. The former is also responsible for the photography, which, judging by the rushes already viewed, should be of a very high standard. Unfortunately the film is not expected to be completed in time for the 1933 contests, but the Society hope to submit it for consideration for the International Competition.

"Contact" is now complete and has been entered in the "Sunday Referee" competition. George E. Mellor was responsible for both the direction and the editing and James Malam, of "Nightmare" fame, was behind the camera. The Society desire to express their appreciation of the great help given by The Llandudno and Colwyn Bay Light Railway Co., who placed an electric car and crew at the disposal of the unit during production.

All the Society's productions are still available for hire and full particulars will gladly be forwarded by the Secretary on application.

**RIVERSIDE FILM FANS.** Hon. Secretary, Mrs. Gussman, 7 Norland Square, W.11. The major activity of this year, "Once Aboard the Lugger," is now practically complete. It involved three days' work off Canvey Island, with sailing yachts and motor-boats, during which some smuggling was effected; a day's work at Greenhithe, where some of the youngsters from a training ship required nothing better on their free afternoon than to dress up as river police, capture the villain and throw him overboard; a week-end up the river for a garden-party, leading to the capture of the heroine; and some interior work. For the last a cabin had to be built, emulating the style adopted in the famous railway carriage set in "Archie's Luggage."

**RUGBY AMATEUR FILM SOCIETY.** Hon. Secretary, D. Powell, 146 Murray Road, Rugby. The Society's part in the local Hospital Carnival and Rag consisted of the making of a 9.5mm. film of the procession and its projection later that same evening. Four cameras were used and the shooting took place between 2 p.m. and 4.15 p.m. The complete film of 240 ft. was developed, dried, and rushed through the projectors by 6.15 p.m.; rough editing took another hour, and after a final viewing of the film it was publicly exhibited at 7.30 p.m. It may be mentioned that not a single shot was lost through processing or wrong exposure—despite the bad weather. Half-hour houses were run until 9.30 p.m. and the receipts—admission 4d., children 2d.—amounted to nearly £4.

**SAINT BENEDICT'S (EALING) AMATEUR CINE SOCIETY.** Hon. Secretary, F. X. Newton, 8 Montpelier Street, Ealing, W.5; Hon. Treasurer, R. R. Richards.

This Society was founded at the beginning of July by F. X. Newton, and shooting on our first film began on 25th July at St. David's Home Garden Party, Miss E. M. Jolley acting as producer. By the time this is in print the film will be well under way, although it will not be finished this winter owing to holidays and lack of members. We are using 9.5mm. film with a Pathe Motocamera B, and a very generous member has presented the Society with a Bolex model P.A. which, as we have a throw of over 80 ft. in the Parish Hall, is essential.

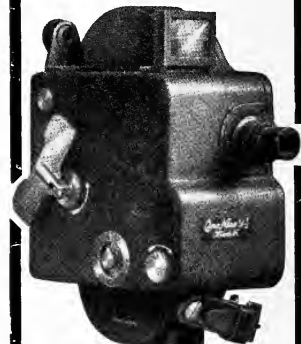
We have a membership of 25 but this is not enough and we need more men. The subscription is, for the present, 5s. a year.

**SEEALE FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. The production of "The Girl from Nowhere" is now reaching its final stages;

(Continued on page 158)

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THE Camera for the Advanced Amateur or Cine Societies working in 9.5mm. film.

Specification:—Powerful Spring Drive. Variable Speeds 8 to 64 frames per second. Interchangeable Lenses, standard fitting. Double Claw. Single Sprocket Film Feed. Direct Viewfinder. Direct focussing on film. Film Gauge. Hand Crank for Trick Photography, etc.

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Reversal	20/-	11/6
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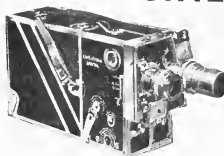
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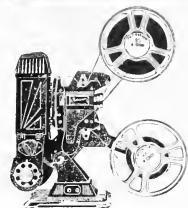
Dispenses with neutral density filters for "Kodacolor." Write to any "City Sale" branch.

for further particulars, or call and see it. £155 0s. 0d., or 9 monthly payments of £18 1s. 8d. Cine-"Kodak" Special Tripod, £12 10s. 0d. extra.



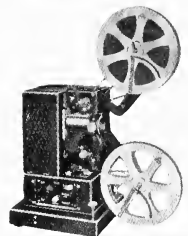
### THE LATEST FILMO "R" PROJECTOR

Bell-Howell's latest triumph. With Automatic power rewind. Aero dual cooling. Lateral reflector adjustment. Manual frame, clutch permitting still projection. Reverse switch for running film backwards. Standard 500-watt-100-volt lamp. Carrying case finished in dark brown to match projector. . . . £75 0s. 0d. 9 monthly payments of £8 15s. 0d.



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With scientifically placed 200-watt lighting system. Brilliant picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed, accessible "gate." Threading on one side only. Single nut tilting device. Works off 110-volt electric supply. Complete with lamp, plug flex, two-way adapter and one empty 300-ft. super reel. **DIRECT DELIVERY FROM "CITY SALE" STOCK.** £15 0s. 0d. 9 monthly payments of 35s.



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**ROBINSONS HOME CINEMA SERVICE**  
MANCHESTER HOUSE  
LOWESTOFT (SOUTH)

## CINE SOCIETIES

(Continued from page 156)

several scenes having been taken at a large lake near Chingford. We hope to enter films in all the three contests now running, but we are not very hopeful of success as we are a fairly new group. At the present time no new members are needed.

**SUDBURY (MIDDLESEX) AMATEUR CINE SOCIETY.** Studios, Sudbury Priory; Hon. Secretary, F. Midgley, Tudor House, Priory Hill Avenue, Sudbury. The chief event since the last report was a very successful projection night for members and friends, held on July 8, when about 40 people were present to enjoy a very varied programme. The film shown included "The Sacred Mountain," "Ghita the Goat Girl," an under-water interest film, and the Riverside Film Fans' comedy, "Tinkles Pickles." All the films were provided with synchronised musical accompaniment by Mr. A. Midgley's special system.

**TEES-SIDE CINE CLUB.** Hon. Secretary, W. Shaw, 9 Caxton Street, Middlesbrough. By the time this is published we hope to have completed our burlesque film, "The Adventure of the Kiltoun Cup," for many of the scenes in which a local pawnbroker kindly lent us his pawshop. Our cameraman, Mr. W. Maxwell, has produced some excellent results—all on Gevaert 9½-mm. film—and art titles have been prepared by our author-producer, Mrs. K. E. Brown, and are at present being photographed.

Our "Rag Film" is now complete and exceedingly satisfactory. Shots were taken at two dances with less than 2,000 yards, using super-sensitive panchromatic 16-mm. film and an f/1.9 lens. With this supply really long shots were permissible and also shots taken in a closed swimming bath as late as 9.30 p.m. of a swimming gala were full of sparkle, showing the latitude of the modern fast film. The camera-work is in the hands of Mr. Maxwell, assisted by Mr. R. Ayres and Mr. Shaw. We have found the difficulty of this type of film rather more different than usual and have aimed at striking a rhythm in the shots, many of which were admirably suitable.

**WEST MIDDLESEX AMATEUR CINE CLUB.** Hon. Secretary, Norman S. Nye; Headquarters, 105, Uxbridge Road, W.5. During the last month we have been exceedingly busy making our latest production, a comedy entitled "Result of Doctor's Orders," written by Mrs. H. Taylor, and directed by Mr. Comber Wiatt. The photography—16-mm.—is in the capable hands of Mr. Philip R. Davies, and the exterior shots taken at Woburn Green, Bucks, prove excellent. The Press were with us on location.

We believe we hold a unique record, having held weekly meetings (excepting holidays) since the club was formed in October, 1929. Can any club beat this?

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16mm. PROJECTORS. From 25/- to £80

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21/- 35/- 55/-

**FILMS:** Mickey Mouse and Silly Symphony Cartoons, Comedies, Travel, Art, Literature, etc.  
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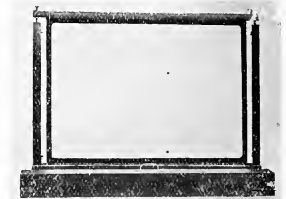
We are now approaching the **PROJECTION SEASON.** Why not Book up NOW with "The Library?"

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MAY WE QUOTE YOU for your Low Wattage Lamp Projector, in exchange for the NEW BOLEX P.A. 250 W. at £21; THE DUAL 9.5 and 16 mm. D.A. at £36 and THE PATHSCOPE 200 B. at £15? We allow up to ½ value on your apparatus against new. Write now and start the season with the RIGHT PROJECTOR.

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Leather case 3/6 extra.  
**DREM PRODUCTS, Ltd.**  
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## The BELL & HOWELL Semi-Professional CAMERA

(Continued from page 131)

roll of film are immediately apparent. The new camera is provided with 200 ft. film magazines so that this size or the 100 ft. can be used as desired. Accurate focusing for close-up subjects and large aperture lenses can be rapidly carried out by means of a special range-finder, now a part of the new camera. This, as will be seen from the illustration, is of the long optical base type, and is said to be accurate to within half an inch at 3 ft. In use it is only necessary to observe the subject through the view-finder in the normal way, when the image will be seen split into two halves which do not coincide. By turning the knob of the range-finder the two images can be made to coincide, whereupon the scale will show the exact distance from the lens to the point at which the subject is accurately focused.

The new camera is prepared only to special order, as not all of the special features may be required by an individual purchaser. Existing owners of a 70D. camera can have any or all of the new attachments fitted, but owing to the special conversion work necessary the camera must be sent back to Chicago for the alteration.

Prices are approximately as follows: The semi-professional camera complete as shown in the illustration and with one lens in the turret (the standard f/3.5 Cooke anastigmat), £230. Conversion costs are difficult to give at the moment as the prices we know are in dollars, and the rate of exchange is fluctuating considerably. Readers can get a good idea of the cost of converting their own 70D. cameras from the following prices if they remember (1) dollar prices must be converted at the rate of exchange ruling at the time; (2) 50 per cent. must be added to the dollar figures to cover the import duties; (3) a small additional charge must be allowed for packing, transport, insurance, etc., on the double journey.

Adapting camera to take all new fittings .. ..	\$135
Hand crank, including installation .. ..	\$50
Motor (110v. or 12v.) .. ..	\$85
Range-finder .. ..	\$45
200 ft. magazine .. ..	\$75

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and

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# YOUR CINE QUERIES ANSWERED!

*Is there a ciné problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.*

*Address your query to: The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

**D. T. A. Wirral.** has been in trouble with splicing and asks several questions on the subject.

**Answer.**—Your troubles are obviously due to using the wrong cement. It is not always realised that the composition of the non-inflammable celluloid base of the film differs with different makes and a substance which is a good solvent or cement for one make of film is not necessarily the best with another. The Kodak cement, for example, is admirable with their own and one or two other makes of film, but is quite unsuitable for Selo. Johnson's non-inflammable film

cement, however, suits all makes. A number of people use pure glacial acetic acid as a cement for Selo film (both negative and positive). This substance is obtainable from any chemist and has the consistency and appearance of water but a very pungent and intense vinegary smell. In our experience it has two disadvantages, the first being that owing to its great fluidity it tends to "run" and spread on the film surface farther than intended, and secondly it rapidly rusts any steel.

Both of these difficulties are to a large extent overcome by dissolving odd clippings of film in the acetic acid until it attains the consistency of thin gum. Do not trouble to remove the emulsion from the odd strips as the acetic acid will dissolve away the celluloid and leave the emulsion which can be removed from the solution with a match.

**M. J. Clapham Park.**—A 1.8 lens stopped down to 3.5 is generally slightly inferior so far as the resulting image is concerned to a lens having a maximum aperture of f/3.5 used at this opening. Expert workers who have 1 in. f/1.8 or f/1.9 lenses frequently keep a 3.5 1 in. lens for their general work.

**C. W. P., Aldershot.**—The two titling outfits to which you refer are not strictly comparable. The "Wondersign" outfit consists of a framed metal sheet with blackened surface and a set of letters which will adhere to the metal wherever they are placed. This frame is set up and photo-

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**"FILM-AT-HOME NEWS"**

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**AERO DUAL COOLING** which prolongs life and gives maximum efficiency.

**LAMP.**—500-watt, 110-volt lamp is standard. 300-, 400-, and 500-watt, 105- to 120-volt lamps may also be used.

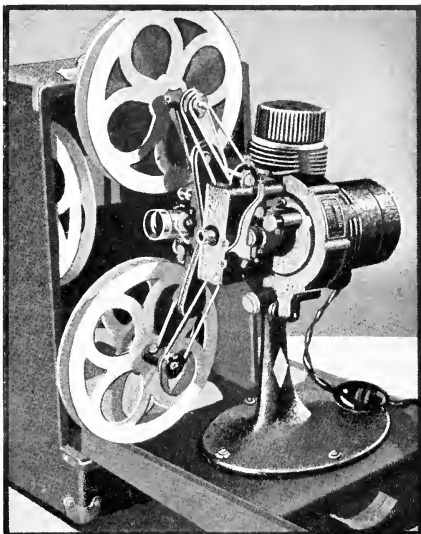
**AUTOMATIC POWER REWIND.**—Film is rewound in less than 60 seconds.

**LATERAL REFLECTOR ADJUSTMENT.**—Gives maximum effectiveness to reflector.

**MANUAL FRAMER.**—For out-of-frame prints. Properly made pictures are framed automatically.

**CARRYING CASE.**—Drop front permits easy removal of ready-erect projector. Finish harmonises with the dark brown of the projector.

Model "R" has clutch, permitting still projection, and reverse switch for running film backwards. See this new projector demonstrated at your dealer's to-day, or write to us for full details. **£75.**



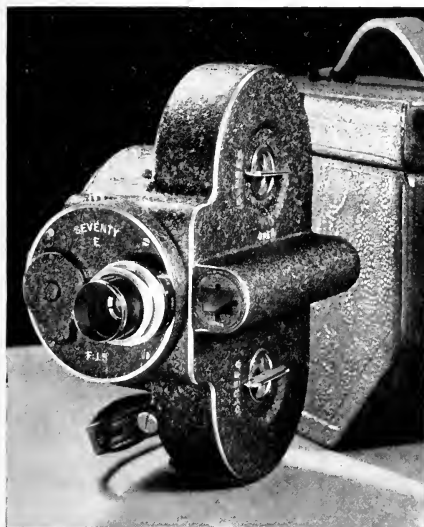
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In addition to the Models mentioned above there is the Filmo 70 D.A.—the finest Cine camera in the world, with every refinement the most ardent enthusiast desires. **£93** And the Filmo J.L. Projector which gives pictures of theatre-like clarity and brilliance. **£98.**

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## POINTS of APPEAL

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Fitted with F/2.5  
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That is a question usually asked by a prospective buyer of a home-movie outfit. The answer, in the case of the "Midas," is unquestionably—"Yes"! The handling of the "Midas" camera-projector is "simplicity itself." For instance, in loading the camera-projector with film for either taking or projecting pictures (*the operation in each case being exactly the same*) the difficult part—i.e., forming the correct length of loop—is done absolutely automatically as the camera-projector is closed.

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# HOME MOVIES AND HOME TALKIES

OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 5**

*Edited by Percy W. HARRIS, F.A.C.I.*

**October, 1933**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	165
THE FILM-AT-HOME NEWS REEL ... ..	166
HOME RECORDING IMPROVEMENTS ... ..	166
MAKING YOUR OWN TALKIES ... ..	167
FILMING A ROYAL VISIT ... ..	168
OUR MONTHLY COMPETITION ... ..	169
FINCHLEY SOCIETY'S PUBLIC PERFORMANCE ... ..	169
SETS AND SET ECONOMY ... ..	170
MAKING THE MOST OF YOUR FILMS. I.—SPICING ... ..	172
HOME PROCESSING OF NEG.-POS. CINE FILM ... ..	174
ROYAL PHOTOGRAPHIC SOCIETY'S ANNUAL EXHIBITION ... ..	175
THE PROBLEM OF REVERSAL FILM ... ..	176

THE MERRY REEL ... ..	179
HOME PROCESSING OF "NINE-AND-A-HALF" ... ..	180
HOME MOVIE OPPORTUNITIES FOR OCTOBER ... ..	180
THE ABC OF HOME TALKIES ... ..	181
TITLING 8-MM. AND 16-MM. MOVIES ... ..	182
I.A.C. NEWS ... ..	183
NEW CINE APPARATUS TESTED AND REVIEWED ... ..	184
NEWS OF CINE SOCIETIES ... ..	193
THE MOUNT EVEREST FILM ... ..	200
MORE MICKEY MOUSE FILMS ... ..	200
CINE CIRCLES ... ..	202
YOUR CINE QUERIES ANSWERED ... ..	203

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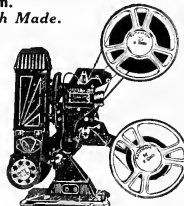
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### OUTSTANDING FEATURES

Fitted with highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind.

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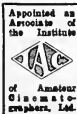
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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

IT has always been the policy of HOME MOVIES AND HOME TALKIES to publish the "reason why" as well as the "how-to-do-it" type of article, believing as we do that better work is always done when the amateur cinematographer understands his apparatus and material. For this reason we are glad to publish in the present number an important article by Dr. Lummerzheim, one of the scientists associated with the well-known Agfa organisation, dealing with the reversal film and its properties.

## A Speed Hint

The question of film speed and what exposure to give is a perennial one, as the numerous queries we receive on this subject testify. Dr. Lummerzheim, as will be noticed, is careful to point out that exposure data accumulated when working with still cameras may be very misleading when applied to cinematography, and he also points out that the Scheiner method of rating film speed is based upon the principle of measuring the minimum amount of light which will produce a visible effect on the film. Although he does not mention it, the H. & D. method of film speed measurement is based not on the minimum amount of light which will give a visible effect but upon the amount of exposure required to give correct proportionality of light and shade. This is a very important difference, for it is quite possible to have two films (which for clearness we will call A and B) of such characteristics that A will give at least some kind of image with an amount of light which will not affect B at all,

yet when both films are sufficiently exposed to give correct gradation throughout their range, B will prove to be every bit as fast as A. Under the Scheiner method, which, as readers know, is extensively used on the Continent, these two films would be given a different speed rating. A being marked faster than B; but under the H. and D. method both might be given the same speed.

## HOME MOVIES "OLYMPIA" COMPETITIONS

**The Judges are now  
busily engaged in ex-  
amining the entries  
and winning awards  
will be announced  
next month**

It will thus be seen that although in a rough and ready way Scheiner speed can be converted into H. & D. speed, they are not truly equivalent and there is no formula or table for accurately effecting a conversion between them. Some months ago, in our "Answers to Correspondents," we indicated this and immediately received a somewhat superior letter from a reader enclosing a conversion

curve for our benefit! While we appreciated the kindness of this reader we had to point out to him the facts just indicated.

## Exposure Meters

Actually, of course, every modern film has considerable latitude, and this question of accurate film speed is not quite so important as some amateur cinematographers think. There are a number of exposure meters originating on the Continent and marked in Scheiner numbers, and we have found them all excellent, provided one makes a few test exposures with them to find out which degree of extinction suits one's particular eye. Once we have found the degree of extinction to suit our own eye and the film we are using, results can be repeated readily, and in our opinion they would not be any more or less efficient if they were marked with H. & D. numbers.

## Home Cine Circles

We are delighted to find that the suggestion put forward in our September issue with regard to the formation of Home Cine Circles has aroused considerable interest, and some further notes on the subject are published on page 202. It is quite evident that many readers feel the need of these Circles, and we shall be only too glad to publish the names of those who wish to correspond with other readers on the subject. We are particularly gratified to find that there is such a widespread interest in the idea, and as the movement grows it is our intention to give it a form of active support which we think will be welcome.

**Beginning Shortly: A NEW "BRUNEL" SERIES**  
**SEE NEXT MONTH'S ISSUE**

# THE FILM-AT-HOME NEWS REEL

## Big Success of "Home Movies" and Fox Photos New Feature

### THIS MONTH'S PROGRAMME

**L**AST month we published the first announcement of the first professional style 16-mm. News Reel to be made available for home projection, made possible by the joint endeavours of this magazine and Fox Photos, the well-known Fleet Street Press Photographic Agency, whose representatives cover the whole of England in their search for news pictures for the daily and weekly papers. Now that the cameramen of this great organisation are also equipped with cine cameras it has been possible not only to obtain up-to-the-minute 16-mm. cine films of all the latest happenings, but actually to take many exclusive pictures not available even to the professional News Reels.

#### Immediate Success

The demand for such a News Reel has been insistent ever since HOME MOVIES AND HOME TALKIES was first published, and we were not surprised to find that within a few hours of publication of our September issue orders started to pour in. Within a week it was clearly evident that our hopes were fully justified and a large number of readers have already booked a whole year's supply.

The Film-At-Home News Reels, which are prepared in the best professional style, completely titled and edited by experts, have a minimum length of 200 ft. each and thus occupy at least 8 minutes on the screen. The subjects are designed to be not only of immediate topical interest but also to have a lasting value, so that the pictures can be shown with interest at any time in the future. At the end of a twelvemonth this collection of Reels will prove to be of inestimable value for giving a picture record of contemporary history. The reel, which is issued on the first of the month, can be brought to you by the postman, or you can, if you desire, order it through your dealer. The cost is £2 10s. per month or £25 for a year's subscription, which carries with it also a free feature film.

#### Cheaper than Raw Film

When it is remembered that the cost of this monthly Reel is actually less than the amateur has to pay for 200 ft. of unexposed panchromatic film, including processing cost, it will be seen that the price has been brought down to a very low figure.

The October issue is even better than that of September and includes,

subject to last minute changes, the Braemar Gathering, with some particularly interesting shots of the King and Queen and Princess Elizabeth; the Tourist Trophy Motor Race in Belfast; Mr. Lloyd George unveiling the Lewis Carroll Memorial; a very amusing Basket Carrying Competition for Covent Garden porters; remarkable close-ups of the new tiger cubs playing with their mother at Whipsnade; the Blackpool Illuminations; and, last but not least, a very remarkable parachute jump from an aeroplane specially taken for this News Reel. Film-At-Home cameramen were placed at all points of vantage and every stage of this remarkable feat can be watched. The feat is all the more remarkable as the parachutist has only one arm and shows great skill in manipulating the apparatus.

#### Don't Miss Number One

We suggest that those readers who have not yet obtained No. 1 of the series should purchase it at once and thus obtain the complete series. This remarkable News Reel has received enthusiastic praise wherever it has been shown and has already been the cause of many people purchasing projectors to show these films alone.

## HOME RECORDING IMPROVEMENTS

### Ingenious New System Tested

**A** NEW method of home recording on disc giving practically indestructible records of a quality strictly comparable with that obtainable from commercial discs was recently demonstrated to this magazine by Mr. Will Day, who is well known as a pioneer of cinematography. Hitherto most of the home recording systems have cut the records with a very light cut on a disc of aluminium, and the quality has not always been as good as desired, while reproduction by a steel needle has been practically impossible without extremely rapid wear. There have been several reasons for this, one of which is that for satisfactory quality a fairly deep cut is required, and this in turn calls for considerably more power in turning the disc than is provided in the ordinary gramophone motor. Furthermore, in those cases where aluminium or an aluminium alloy has not been used, materials soft enough to be cut with ease have worn and lost their groove very rapidly on playing.

In the new system, fuller par-

ticulars of which will appear, together with a detailed test report, in an early issue, a special disc is used consisting of a metal sheet covered with a special black preparation. In the form received this material is moderately soft and very little power is required to turn the disc when a cut is being made; indeed, the cheapest portable gramophone will easily serve. After cutting, the special feature of the new process is that the record is placed in an oven and baked for a couple of hours, this baking process making no alteration whatever to the appearance or cut of the record, but serving merely to effect a chemical conversion into a hard and practically indestructible substance. No special oven is required and the process can easily be carried out in the ordinary domestic cooking stove.

After baking the record can be played at once on an ordinary gramophone with a steel needle and the quality of reproduction is, as stated at the beginning, by our observation strictly comparable with commercial records and decidedly better than

anything we have heard before on home recording equipment.

The finished record can be thrown on the floor, rubbed hard with the edge of a coin or otherwise maltreated to a degree which would ruin at once any ordinary record, and on being played again shows no noticeable difference in quality!

This new record, which is known as the "Permarec," strikes us as being particularly applicable to the Synchronlux method of making talkies described in this issue. A not unattractive feature of the whole system is the reasonable price at which the equipment is to be sold.

With the "Permarec" system it is very easy to project one's own films and simultaneously record a running commentary or add sound to cartoons and the like. In order to reproduce these records in synchronism, Mr. Day is preparing to market a reproducing turntable, complete with synchronising link, to attach to any projector for the sum of £7 7s. The necessary recording apparatus is, we understand, to be sold for about £10 10s.

# MAKING YOUR OWN TALKIES

## The Synchrolux System

By S. PATRICK, F.I.O.

(EDITOR'S NOTE.—In response to many requests, we publish below a description of the ingenious "Synchrolux" system of making talkies, together with practical details of the apparatus. Readers trying it are invited to let us know of their results, so that we can publish them)

A RATHER novel method of synchronisation, which I have christened the Synchrolux System, has been in use for making talkies since November, 1931, when I produced "Mona Lisa," which ran 90 to 100 ft. of 9.5-mm. stock. Now that so many amateurs are taking up this branch of the hobby, it can be recommended as a simple but successful system.

One thing I would like to impress on readers at the outset—do not laugh at its simplicity. Try it for yourself.

It is a sound-on-disc system and the ratio chosen is 80 revolutions of the disc to 120 of projector—or  $1\frac{1}{2}$ —1. Standard Meccano gears have been used with perfect success.

The principle of synchronising is shown in Fig. 1 (gearing shown as single stage for simplicity). The  $1\frac{1}{2}$  to 1 gear is coupled to the turntable and causes an interrupter A to revolve at 120 r.p.m. (camera speed).

Now, this makes a momentary contact with the spring B at every revolution and causes a current to flow through the induction coil C, and loud clicks are heard in the headphones D.

As Meccano gears will not give  $1\frac{1}{2}$  to 1 in single stage, it is arrived at by fitting a 25 tooth pinion to the top of the Cairmor\* spindle, and allowing this to engage with a 50 tooth gear. On the latter are three metal projections arranged  $120^\circ$  apart, and a springy contact (A in the photograph) is fitted so that they make the necessary contacts when one wire is connected to frame and one to the spring. It will thus be seen that this

\* Cairns and Morrison.

arrangement gives 120 clicks to every 80 revolutions of the recorder.

To operate, scrape the emulsion from one frame of the unexposed film and load into the hand-turned camera, with the handle at the top

To Cut in Fresh Cameras, or while Reloading One of Them

A 40 watt gas-filled lamp is included in one part of the set covered by both cameras, and at the deter-

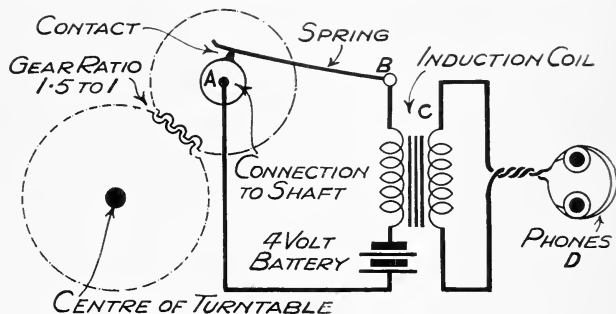


Fig. 1. The Synchrolux contact system

of its throw and the marked frame in the gate.

Now give one turn.

The recorder is set at starting point, with the contact just past the "Make" position. Cameramen don headphones and recorder is started.

The cameramen do not start to turn until they hear the first click, and then they time their movement so as to be "just going over the top" as the next click is heard. It is now quite simple to turn in exact step with the recorder—in fact, it is almost a subconscious action—you find yourself going "over the top" of the throw at every click.

mined time the incoming camera is turned in step with the clicks from a second pair of 'phones and the lamp is given a momentary flicker by a morse tapping key. (Fig. 5.)

If both cameras receive the point of light, and the films are joined with the light "dots" overlapping, the synchronisation must be preserved throughout. It will be seen, therefore, that this system enables long films to be made or several cameras to be used at once—a great advantage.

For fitting a synchronised commentary to an existing film, the projector is turned in step with the clicks. This brings forward the possibility of fitting synchronised sound to cartoon films, which, if carefully done, gives first-class results.

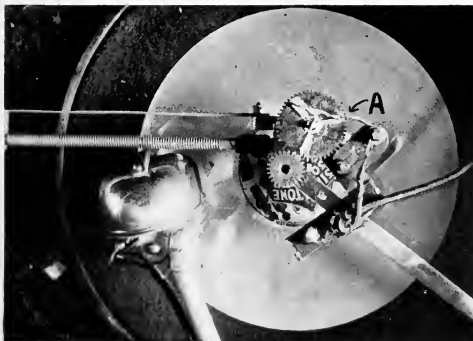
### Projection

FOR PROJECTION the simplest equipment is shown in the photograph. (Fig. 3.)

A Meccano 50 tooth gear wheel is sweated to one of the gears of the "take-up" chamber. This engages with a 25 tooth pinion, which is on the same axle as one member of a Meccano 3 to 1 bevel gear. We thus have  $1\frac{1}{2}$  to 1 ratio from projector to the vertical shaft, which has a "screw-driver end" and fits in the central pin of a gramophone turntable.

The projector unit stands over a cabinet gramophone and is in this way absolutely coupled to it.

To operate, the film is threaded up



★

Fig. 2. Practical details of the contact system

★

# FILMING A ROYAL VISIT

By MAURICE W. HORSMAN

**Cinephotographer to Walter Scott, Bradford, Yorks.**

(NOTE:—The following is an account of the making and editing of a film of the visit of Their Majesties The King and Queen to Leeds on August 23rd, 1933, afterwards shown by Royal command before Her Majesty The Queen, The Princess Royal, Lord Harewood, and other distinguished guests at Harewood House, Yorks.)

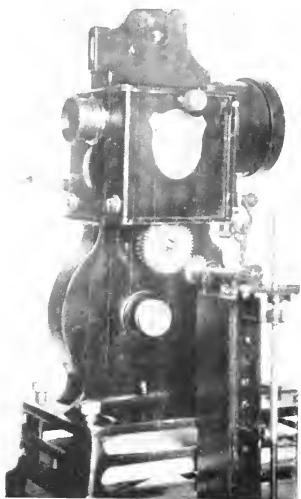


Fig. 3. Simplest Projector equipment

with the marked frame in the gate, and the "pick up" at the starting point of disc. Wind up the gramophone, release brake, and the projector can be hand-turned or motor-driven with perfect regularity.

The projector is caused to engage with the pinion by pushing it into contact, and therefore it can be tilted through quite a reasonable angle, if required, or by pulling back a fraction it can be freed from the gearing.

When a serious film is attempted it is usual to allow sufficient revolutions of the recorder to account for the title and sub-title, then the camera is started and a buzzer is switched in circuit with the "light marking" lamp. In this way we get three or four frames "light dotted" and a momentary buzz on the disc to correspond. It is very easy, finally, to synchronise this up, and thus we are able to make the titles at a more convenient time.

Of course there are dozens of dodges of this sort that we get up to when producing.

When cutting the disc a 3-valve R.C. and choke coupled amplifier is used, but when reproducing the two last stages only are required using a B.T.H. pick-up. I always cut from the outside to the centre, and, using Burnese colour needles, do not get any bad reproduction at the centre.

## To American Readers

"Home Movies" is now obtainable from

WILLOUGHBY'S  
110 W. 32nd STREET  
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and

THE BASS CAMERA CO.  
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CHICAGO

**A** ROYAL Visit! What an opportunity for a cine camera. With that idea in mind I loaded my camera (a Kodak B.B. Junior) with 16-mm. super-sensitive pan film, and made my way to Leeds.

Arriving at Leeds about 8.50 a.m., I commenced a survey of the route through the city, noting various likely spots for good crowd shots. I then proceeded to make all the shots possible before the event.

Then on to Victoria Square; here people were already gathering in the specially erected stands, and having obtained one or two panoramic shots of the crowds lining the roadside I looked round for a suitable position for a shot of the Town Hall (the scene of Their Majesties reception); this proved a difficult proposition, but was finally overcome by obtaining permission to take pictures from a top storey office window in Victoria Square.

The crowds by this time had become so large that I deemed it advisable to assume my stand for the arrival at the Town Hall of Their Majesties; after careful (and tactful)

manœuvring I managed to perch myself (perch is the only word) on the base of one of the Town Hall pillars. This gave me an unobstructed view of the Town Hall steps and a high position for shots of the square.

After about an hour and a half (standing on alternate feet) the great moment arrived. My first shots were: The Lord Mayor and Lady Mayoress of Leeds awaiting the arrival of Their Majesties; the fanfare when the royal coach entered the square (as the fanfare was played at the head of the steps immediately in line with my position a fine effect was obtained by a panorama shot along the bugles). Then followed—Their Majesties arrival—the King's inspection of the Guard of Honour—and close-ups of the King and Queen as they ascended the Town Hall steps and entered the Town Hall.

There was now about an hour to spare before the "main event," so I thankfully left my "perch," went down into the square, and obtained some very picturesque shots of the Life Guards.

The next pictures were the departure of Their Majesties from the Town Hall—a shot of the Boys' Brigade flanking the route to the Civic Hall—and the cheering crowd as Their Majesties arrived.

(Continued on page 200)

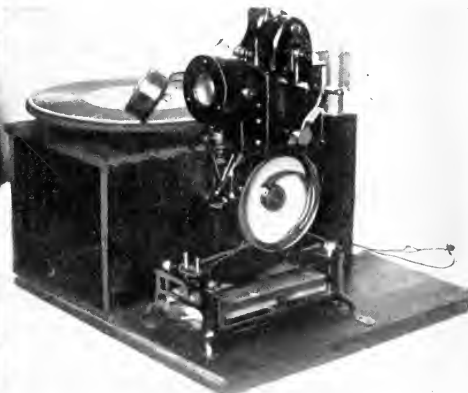


Fig. 4. Above: The electrically driven projector unit. An eighth h.p. induction motor ensures perfectly regular speed

Fig. 5. On left: How the light markings show up



# OUR MONTHLY PRIZE COMPETITION

## SEPTEMBER WINNERS

THE number of entries for this month's Competition is the highest yet, and we were very glad to find that entrants have carefully noted that the ideas required should be of a simple nature. We have mentioned on previous occasions that quite a number of excellent schemes are sent in which, however, are of so elaborate a nature as to make them impossible of application by the average man.

There has been so much difficulty in deciding which entries should be given pride of place that we have decided this month to increase the number of prizes from three to four and the winning entries are presented below.

### A Useful Hint

Mr. K. W. Hall's "Charger Hint" is specially commendable in view of the fact that the trouble he so successfully cures is much more likely to occur now that 9½-mm. users frequently change from one kind of film to another to suit special subjects. The ingenious scheme which Mr. Catlin sends in, showing how to develop lengths of 9½-mm. film up to about 6 ft., will be welcomed by many who are in the process of changing over to running titles from the notched titles, now that high-powered 9½-mm. projectors, such as the Pathescope 200-B, are coming into general use. The making of running titles, too, has led to the intriguing idea submitted by Mr. Pickle—an excellent little entry in which a maximum of practical data is given. Mr. D'Alquen, who like many 9½-mm. users has been worried by lengths of film which are too dense for good projection, sends an excellent scheme for reducing such film; and a specimen of the work carried out in this way which he enclosed with his entry is proof enough of the quality of the results obtainable.

### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructive nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own

artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the November Competition should reach us not later than October 12. The Editor's decision will be final.

### A Charger Hint

Now that Pathé have given us two emulsions—S.P.S.E. and R.O.F.—it is only natural that at some time we should, in the middle of a spool of one, want to change to the other. When, however, we take the charger out the natural spring of the film unwinds the exposed portion in the take-up chamber; so that when the charger is replaced the film jams at the bottom of the gate as it is not being taken up.

To obviate this difficulty, cut a discontinuity slot in the film, about in the centre of the piece showing. When the charger is replaced the intermittent mechanism will move the film down to the slot, which will not move in the gate until the exposed film is wound tight enough on the bobbin to pull the slot past the claws. When you have seen a few frames move in the normal manner the camera can be closed and the change will have been accomplished with the loss of only about twenty frames.—K. W. HALL, "Lugano," Raunds, Wellingborough.

### For Developing Short Lengths of 9.5-mm. Film

For developing titles up to about 6 ft. in length I have used a 3 in. ribbed ebonite coil former which is notched to take the film and developed in a 2-lb. stone jam-jar. One end of the former is blocked up to save solution, about 10 ozs. of solution being required. Notches to take film can easily be filed out, care being taken to see that they run in a spiral.—C. W. CATLIN, 124 Shakespeare Road, Gillingham, Kent.

### Making Running Titles

When converting notched films to unnotched project your title you wish to make continuous on a screen 4½ in. by 3½ in. (½-plate size) and focus up sharply. Now place a piece of gaslight printing paper in place of the screen and give an exposure of

about 20 secs., develop up to a rich black, also glaze the print. You now have a negative title ready to retake on positive stock. Use a No. 10 Woodworth's lens in front of the camera and place your title 8 in. away. Do not forget to allow for the slow speed of positive stock 150 H. & D.—F. S. PICKLE, 65 Hoppers Road, London, N.21.

### More Light Through a Dark Subject

An excellent method of lightening those under-exposed lengths of film which everybody accumulates from time to time is by a bleach and re-develop process. It is simple and safe and is accompanied by no loss of high light detail.

The film, which must be free from hypo, is first immersed in a bleaching mixture made up of equal quantities of 5 per cent. solutions of potassium bromide and potassium ferricyanide. This operation must be carried on until the film is bleached right through to the back. It is then washed for 5 minutes and redeveloped in any dilute non-staining developer, viz., one diluted with about four times the usual quantity of water. MQ answers very well.

Progress of development is fairly slow and can be easily watched, but excessive exposure to white light should be avoided or otherwise the film will be of too warm a colour.

When the film is sufficiently darkened it should be rinsed, fixed in 10 per cent. hypo, solution, and well washed.

A short piece of film should be experimented upon first, as the success of the process depends upon knowing when to stop the redevelopment of the image, the film appearing much lighter after fixation when the remaining bleached silver is removed. All dishes and apparatus should be perfectly clean and solutions preferably filtered.—N. E. D'ALQUEN, 64 Rockbourne Road, Forest Hill, S.E.23.

## Finchley Society's Public Performance

FINCHLEY Amateur Cine Society are staging their public show at "Arcadia," Church End, Finchley, N.3, on Friday and Saturday, November 3 and 4. There will be two shows nightly at 7 and 9 p.m. with a matinee on Saturday at 3.15 p.m. Part of the proceeds will be devoted to local charities.

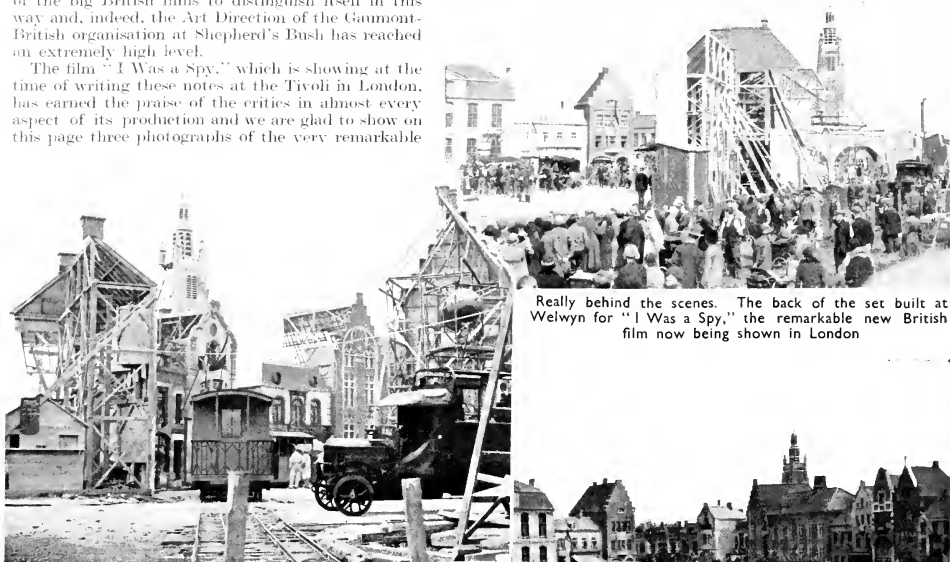
A good selection of amateur films have been booked, but undoubtedly the greatest attraction will be "Finchley's Charter Celebrations," which is being filmed by members in co-operation with the Finchley Council. Admission is 7d. and 1s. 2d. (including tax), the latter being bookable in advance from E. E. Thompson, "South View," Hale Lane, Edgware.

# SETS AND SET ECONOMY

## PROFESSIONAL HINTS FOR THE AMATEUR

It is refreshing to find that British studios have now given up the idea of relying on a couch, two chairs and an aspidochelone as the leading properties in a film, and the Art Direction of some of the latest productions can now challenge comparison with the finest work of the Continent and America. "Rome Express" was perhaps the first of the big British films to distinguish itself in this way and, indeed, the Art Direction of the Gaumont-British organisation at Shepherd's Bush has reached an extremely high level.

The film "I Was a Spy," which is showing at the time of writing these notes at the Tivoli in London, has earned the praise of the critics in almost every aspect of its production and we are glad to show on this page three photographs of the very remarkable



Really behind the scenes. The back of the set built at Welwyn for "I Was a Spy," the remarkable new British film now being shown in London

Another angle in the Welwyn set. Notice how the scenery finishes as soon as the limits of camera vision are reached. (Gaumont-British)

set erected at Welwyn for the purpose of depicting a Belgian town. These photographs can be studied with profit by every amateur photographer, for they show how remarkably lifelike such scenes can be when careful attention is paid to detail.



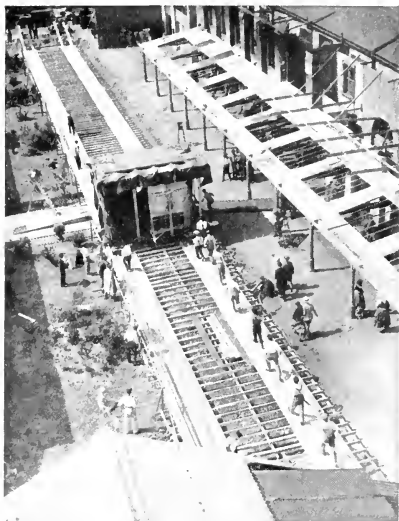
An Irish village constructed at Elstree for "General Regan," a British and Dominions film directed by Henry Edwards



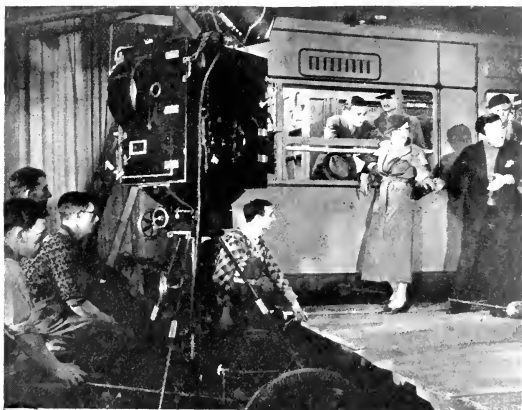
How the above scenes appear to the cameras—a marvellous example of big set construction

At the same time it must always be remembered that anything constructed outside the angle of view of the camera represents so much waste; the church tower, for example, has only been built on two sides and a distant turret or chimney rising above the houses need only be reproduced for perhaps a few feet. Notice how in the first picture on the left, a pinnacle of the Church tower is supported behind on a bracket in such a way that only the upper portion is complete; and how in the upper picture only the fronts of the houses are in most cases reproduced. From the point of view of art direction, the scene showing the German troops marching through the town has not been bettered in any film yet produced, as it is impossible to distinguish it from the "real thing."

The lower photograph on the left of this page



A studio wall made into a railway station! By pushing the camera outfit along the improvised track, the effect of a train passing through a station was obtained



In conjunction with the railway station scene above, this small set was built—just the window of a train but quite sufficient to give all the effect required in medium close-ups (B.I.P.)

shows an Irish village—constructed at Elstree for the British and Dominions film "General Regan." This set, although very small compared with that just described, is nevertheless an excellent piece of work and enables numerous shots at different angles to be taken.

The second series of photographs is reproduced with the idea of showing how verisimilitude and economy in set construction can be attained at the same time. The upper picture on this page shows how a railway station platform (or rather those portions of it which are likely to come within view of the camera) was constructed against a studio wall and how the camera trolley, by being run along an improvised track from one end of the station to the other, was able to reproduce exactly the effects seen from the window of a train moving slowly through the station. Below this picture will be seen a very small yet nevertheless effective set consisting of a portion of a railway coach complete with window. Quite enough of this was constructed to show the necessary close-up and semi-close-up

action and this part of the film, put in with shots taken with the travelling camera proceeding along the railway platform, certainly gives the impression that the producing company has a complete railway system at its disposal!

The upper right-hand picture on this page looks at first sight a meaningless jumble but closer examination will show, at the left-hand side, a very small oriental background set up to show behind the crowd of natives which is being filmed from the right. Here again no money and effort have been wasted in building superfluous sets and the scene shown on the screen is just as effective as if the set had been many times larger.

An even greater example of set-building economy is shown at the bottom of this page where by arranging a few stakes, a chain or two, a coil of rope and a weather-worn post all against



A scene in "The Flag Lieutenant," A British and Dominions Production

a dark background the impression is created that Gary Cooper is stepping on to the gangway of a ship.

In an early issue of HOME MOVIES AND HOME TALKIES the subject of set economy will be further pursued in a special article by Mr. Adrian Brunel.



From "Gambling Ship," a Paramount feature. Gary Cooper is seen leaving the ship

# MAKING THE MOST OF YOUR FILMS

## 1.—Splicing

By Percy W. Harris, F.A.C.I.

**N**O matter what your intentions have been—no matter what your equipment may be—the only way your films will be judged is by their appearance on the screen! And if they can speak for themselves without the necessity of a running fire of explanations and excuses from you, so much the better!

I find that a great many amateur cinematographers, careful enough in the composition of their pictures and in the necessary technical details relating to focusing, exposure, etc., are strangely careless when it comes to the question of presentation. Far too often films are shown just as they have been received back from the processing station, sometimes even without joining up the shorter lengths. Scene follows scene in bewildering confusion, and before one has time to appreciate any one of them the next, and totally unrelated, shot fills the screen. Such a procedure is confusing to the audience and does little justice to the pictures themselves, while the attempt to explain the successive shots are nearly always a failure for the simple reason that the explana-

tion of a scene is rarely finished by the time the shot is over!

All this can be avoided with very little work and one's summer films improved almost beyond recognition, while the additional pleasure of the work will come as a revelation to many. "Editing" may sound highly skilled work to the uninitiated—and so it is in its more advanced forms—but simple editing can be undertaken by anybody and is a most enjoyable pastime for autumn and winter evenings.

### What Editing Means

Editing, briefly, consists of cutting out the bad and unwanted parts, rearranging the scenes in suitable sequences and splicing them together. The preparation of titles and their subsequent insertion is also a branch of this work, but this has so many points of special interest that the question of titles will be left for a further article. Meanwhile, I want to give you a few hints on the improvement of your films based on personal experience. Not that this particular method of working is the only one, or necessarily the best, for there are many ways of carrying out the work, but perhaps it is helpful to deal with one particular way and then you can subsequently modify it to suit your own special needs.

Before you can do any satisfactory work in editing, cutting, inserting titles and so forth, you must be able to make a good splice, and this requires a certain amount of apparatus. This apparatus is not necessarily expensive, but it must be accurately made otherwise the joins will not pass satisfactorily through the projector. I do not propose to deal with any special makes of splicing apparatus nor do I want to suggest that good splices can only be made with expensive outfits. Just as satisfactory a splice can be made with an outfit costing a few shillings as one which sells for a "fiver," although this latter will make our work much quicker when we have many splices to do.

### What is a Splice?

What is a splice? It is a strong and accurately made join of two pieces of film. If it is properly done, the join will be just as strong as the film itself, will be invisible on the screen, and will pass through the projector just as smoothly as the rest of the picture. The requirements of a good splice are that there should be sufficient overlap to make a good join, not too much to spoil the picture and that



Fig. 2. Two ends of film cut for splicing

the uniform spacing between adjacent sprocket holes should be accurately maintained. The film itself consists of a special kind of non-inflammable celluloid base coated on one side only with gelatin, which in turn carries the special silver salts in which the image is formed. Ordinary photographic film as used in still photography is made of celluloid coated on both sides with gelatine, one layer carrying the picture, the other being clear and serving only to prevent curling. Gelatine shrinks when it dries, and if an ordinary film had gelatine coating on one side only this, when shrinking, would curl the film up in an unpleasant manner. By having coatings on both sides both shrink equally, and one balances the other. In the case of cinematograph film, however, we actually require it to be coiled up and a non-curling base would have no special advantage. The absence of any gelatine on one side of the film is a distinct advantage in the case of cinematograph film for, as we shall see in a moment, it helps adhesion.

### The Emulsion Problem

When we splice our film we cut it in such a way that when the sprocket holes on each side of the join are a correct distance from one another there is a slight overlap of the two pieces of film. The shiny or non-coated side of the film joint, therefore, overlaps the coated side and if we could satisfactorily stick the uncoated celluloid to the coated gelatine there would be no need for scraping. However, no satisfactory solution has been



Fig. 1. Film broken (enlarged picture)



Fig. 3. End of film scraped for cementing

found to this problem and so we must remove the gelatine coating for just the distance of the overlap so that two pieces of bare celluloid can be brought together.

There are two ways of removing this gelatine coating, one being to moisten it, which softens it, and then scrape it off, and the other being, so to speak, to grind it off with a dry scraper. There are advantages in both ways, but the dry scraping is becoming more and more popular, largely because it is less messy and because the scraping can be done accurately for just the distance required. While this can be done with the moistening method there is a tendency for the moisture to spread into that portion of the picture which we do not desire to scrape, unless the work is very carefully carried out.

### Cements

Once the gelatine coating has been removed we apply a special liquid by means of a brush and press the two portions together, maintaining the correct distance between the successive frames by registering pins in the splicing apparatus. This special liquid is called film cement, but this is scarcely a good word although generally adopted. Really, it is a film solvent causing both pieces of celluloid to dissolve on their surfaces and when pressure is applied the two parts become welded together as one. The two parts of the film, therefore, are not stuck together with a cement like gum or glue, but are actually welded into one another. This is why

a well-made splice is as strong or stronger than the film itself.

Film cements vary a good deal in their composition but most of them have a characteristic smell. Their consistency is generally that of thin gum and they are either colourless or very pale yellow; in one or two cases the cement is water white and of the consistency of water, smelling like very strong vinegar. This is because it consists largely of a substance known as glacial acetic acid, which very readily dissolves the celluloid surface.

### How To Choose

Each of the leading film makers sells his own cement: thus you can get Kodak cement for Kodak films, Agfa for Agfa films and Selo for Selo films. Johnson's of Hendon, the well-known chemical firm, also sell safety film cement which I have found work excellently with all makes, but it does not follow that one maker's cement works well with another maker's film and there is frequently trouble through a lack of understanding on this point. For example, I have found nothing better for Kodak film than Kodak cement, but it is rarely possible to make as good a splice with Selo film using Kodak cement owing to the different composition of the base. Some cements, however, seem to work well with all films. Pathé film seems to require a cement having a high percentage of glacial acetic acid and as the Pathé's own cement is so made I generally recommend it in such cases. Johnson's cement, however, works just as well with Pathé film as with the other makes.

So far you will notice I have not dealt with the actual procedure in splicing a film for the simple reason that you cannot make a splice without a splicing outfit, and simple and perfectly clear instructions on the actual making of a splice are given with each of them. The points I am dealing with, however, are rarely mentioned, and for this reason I feel they will be more helpful than merely quoting standard directions given with most film splicers.

### Speed Necessary!

One thing is essential in all makes of film and all methods of splicing. You must bring the two pieces of film together *immediately after you have applied the cement!* This is essential. Some cements, such as the Kodak, dry extremely rapidly by evaporation and unless the two parts are brought together at once you will not get a proper splice or, in fact, any splice at all! This rapid drying is often a great advantage, for once the two parts have been brought together and put under pressure ten or fifteen seconds is quite sufficient for the time of contact, and in less than half a minute the film can be taken out and put in the projector. Some cements, notably those of the water

consistency with a large proportion of glacial acetic acid, are not so rapid in their action and the splice should be left for a little longer time before use.

Only just sufficient cement should be used to make a thin layer on the celluloid base. Too much cement will "squelch" out and make a mess on the rest of the film and will certainly not make the splice any stronger. Too little will mean that all the film that should be in contact will not be touching and the splice will soon break open.

### A Finishing Tip

Most splicing arrangements have a pressure plate that you must lift before you can remove the film. When you lift this there will usually be a little cement still showing, and this should be removed immediately with a piece of cloth and a quick wipe. Lift the film carefully from off the registering pins and squeeze the two ends together between your finger and thumb for a few seconds. You should then have a perfectly satisfactory join.

Another point which is often overlooked is that you must have the *right* ends joined! It is by no means easy, particularly when you are beginning editing, to distinguish which way up a picture is and far too often you will find after you have made a good splice that the picture is upside down immediately following your join! *Contractions* of this nature can be avoided by making a rule always to have the top of the picture pointing to the left when you are working.

(To be continued)



Fig. 4. Completed splice, showing overlap at sprocket holes

# HOME PROCESSING OF 16- MM. "NEG.-POS." CINÉ FILM

By "RIVERSIDE"

## 3.—Printer and Test Strips

EDITOR'S NOTE: In the series of articles of which this is the third, the processing of 16-mm. negative-positive film is being treated. Later articles will deal with 9½ and 16-mm. Reversal stock

### The Printer

THE printer, constructed from an old projector, is illustrated in Fig. 1. The main features are here outlined, as these are essential in converting any other type of projector.

It is driven by a fan motor through the belt B, the sizes of the wheels being selected for printing eight frames per second. A small stroboscope is fitted to the driving wheel for checking the speed. The negative film N is taken off the top reel and the unexposed positive P from a reel in a box on the left by the feed sprocket F. The two films are pulled intermittently through the gate by the claws. Adequate contact is provided by the springs on the slide in front of the gate. Below the gate, the films divide and are received into cardboard boxes, ready for re-winding.

The optical system consists of a lamp L behind a ground-glass screen. The light passes through the negative and illuminates the positive. Sufficient light passes through the latter for the image to be observed through a hole cut in the slide by means of a right-angled prism. In between is placed a red filter so that no actinic light passes out of the printing box and fogs the unexposed positive. If necessary, the aperture in the gate must be widened to ensure that the whole image is printed.

It will be seen that the exposed positive comes out of the gate above the bottom of the latter: this, to permit a punch in the side of the negative to allow a contact (terminals T) to come forward and operate a relay in the commutator box when a change of intensity in the printer light is required. The reasons for this complicated switching is to ensure that successive shots in the prints are matched in average density, or otherwise adjusted to make up for variations in camera exposure or development or batches of negative film. The separate adjustment of the printer light for every piece of negative is, of course, standard professional practice.

The commutator board for this control of printer light is shown in Fig. 2. It consists of 25 vertical bars, each taken to a continuously rotating switch operated one step at a time by the relay operated by the contact below the gate, and 16 horizontal bars (behind the panel) tapped

on to a resistance in series with the lamp L.

By inserting a terminal in one of the holes, as shown in Fig. 2, for all the vertical bars, the resistance required for a particular strip of negative is anticipated and is instantly switched into circuit by the relay. At the top of each vertical bar is a hole covering a red lamp which indicates, by lighting, which vertical bar is in

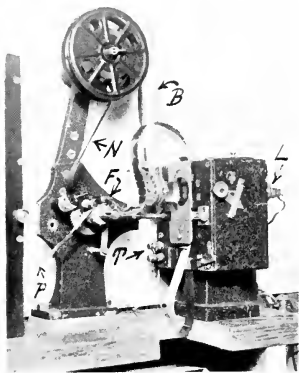


Fig. 1.—The printer is constructed from an old projector

circuit. A small push-button in parallel with the gate contact is used to step the relay to the correct starting position as indicated by the small lamps.

When a lap-dissolve is made between two negatives of widely differing densities the transmission must be made uniformly through the mix, occupying perhaps only 6 in. of film. Such a transition is indicated by the row of terminals in the centre of Fig. 2. There has been found no difficulty in passing over-lapping negatives with the positive through the gate. Great care has, however, to be exercised in previously winding the double negatives on the upper reel, as they can only be stuck together at the end which goes through the gate first. On one occasion, when the negative sprocket holes had been

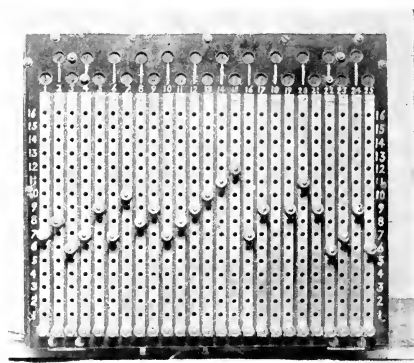


Fig. 2.—This commutator board is for automatically adjusting the intensity of the printer light to compensate different average densities of negative

damaged in a projector, a print was made running backwards; professional release-prints are also printed to-and-fro to obviate negative re-winding.

In printing "Valse Triste," Riverside's first all-amateur processed film, there were about 60 changes of printer light to be anticipated on the commutator board during the eight minutes required for printing. Most of these changes were required during lap-dissolves and where the incidence of double thickness of negative base required an increase of illumination.

### Test Strips

To make all the above complication worth while it is essential to control the procedure with scientific data obtained from test strips. These are of two kinds, *gamma* strips and *printer* strips. The latter is a test made in the printer for every piece of negative, and consists of about 6 in. of positive printed with increasing printer light, such as is obtained by plugging terminals as in the centre of Fig. 2 and stepping the relay with the push-button after every two or three frames as the negative goes through the gate. Naturally, when a number of negatives are to be printed in sequence, they are all tested in sequence and developed according to the standard method. In Fig. 3 are shown two such examples (c) and (d), one more or less diagrammatic, although shot on pan-neg., the other pictorial. By inspection, the most suitable printing illumination is selected and the number noted for further reference when the release print is processed.

The gamma strip is shown at (a), Fig. 3, and is obtained by exposing the tail-end of every negative reel to a standard source of illumination, a gas-filled lamp at a known distance (3 metres) for a given time, 4 seconds, through a glass plate, of appearance similar to (a), having sections of graduated density. By measuring

and plotting the densities on (a) against the corresponding densities on the plate, the familiar gamma-curve is obtained, from which the development *gamma*, which is the slope of the straight portion, and the *speed* of the film, which on the *H & D* scale is the intercept (in candle-meter-seconds) for zero developed density divided into 34, can be calculated.

The *speed* of the film determines the stop of the lens for a given illumination of the subject. It is far better to obtain experience with a reliable exposure meter in relation to the pan-neg. in use than to rely on published *H & D* figures. Modern pan. has great latitude, that is, length of straight part of gamma curve, and above a certain aperture, to get on to this straight part, the aperture is practically limited by definition.

In processing, the gamma-constant is of vital importance. Theoretically, if the *product* of the positive and negative gammas, each of which is determined solely by the time of development in the standard solutions, is unity, the light values of the projected print are the same as in the original subject, supposing that the characteristic of the pan. emulsion is the same as the eye. In fact this is not so, and combined with the fact that the eye loses contrast because of the lack of colour in the projected print, it is necessary to take the *product* of the gammas up to about 1.3.

In processing, it is advisable to keep down the negative gamma to as low a figure as convenient to minimise the appearance of grain, and to take up the positive gamma correspondingly. At present Riverside work to a positive gamma of about 2.0 and a negative gamma of about 0.65. The neg.-stock used has been selected because of the extreme uniformity in its gamma curve, every reel giving practically coincident values, rather than on its speed.

The gamma strip on the end of every reel developed has the further advantage that it also checks the development. If anything does go wrong, the error in procedure can be at once detected and remedied.

Strip (b) in Fig. 3 shows the relative density for different colours, and forms a check on the pan. stock. From the bottom are the densities obtained from blue, green, red, deep-red, and infra-red filters, the latter giving no density at all.

### Conclusion

Readers are invited to inspect the results of the home processing described above during our winter shows. The dates for these will be available from the Hon. Secretary, Mrs. Gussman, 7 Norland Square, London, W.11. We shall also be pleased to answer any queries respecting our processing if addressed through the Editor of this paper.

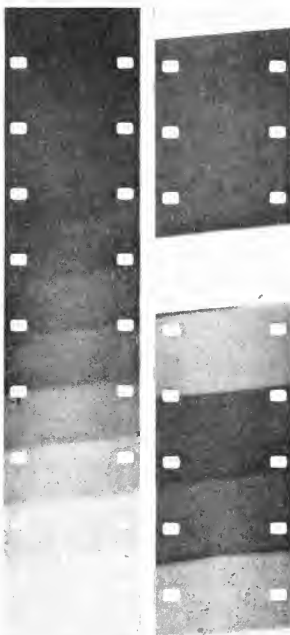
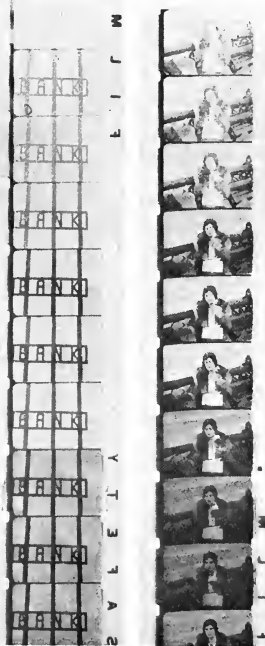


Fig. 3.—Representative Test Strips  
A B  
C D



## Royal Photographic Society Annual Exhibition

THE Seventy-Eighth Annual International Exhibition of the Royal Photographic Society, held at 35 Russell Square, W.C.1, was opened on Saturday, September 9, and remains open until the 7th of this month. Numerous interesting exhibits, covering all branches of photography, are shown, and the home movie-maker will find much of special interest to him.

On the ground floor the Kodak Co. have a very instructive exhibit showing their various cameras in parts, their cine projectors, and a demonstration film of the new Cine Kodak Special, full particulars of which were published on page 10 of our June, 1935, issue. The film first of all shows the camera from various angles and indicates how the different movements and fittings are used and subsequently shows a "trick" film in which all kinds of fantastic results are obtained as well as the much desired fades, lap dissolves, wipe dissolves, mask effects and double exposures.

An announcement had been made that the new R.C.A. 16-mm. sound recording camera would be shown but up to the time of going to press this had not been put on exhibition. Full particulars of this camera, however, will be published in an early issue.

An exhibit which will attract much attention is the actual cine camera used in taking the films during the flight over Everest. This is shown complete with its electrical heating apparatus.

A number of the cine apparatus manufacturers well-known to readers of this journal have interesting exhibits. Cinepro, Ltd., are showing their Siemens cameras and projectors; and Messrs. J. H. Dallmeyer, Ltd., their latest lenses for cine work; Ensign are showing their home cines, and the Marshall Sound System their 16-mm. sound-on-film apparatus; Messrs. Pathé, Ltd., exhibit the latest and improved model Luxe projectors; the R.C.A. Photophone Co. also show their 16-mm. sound-on-film apparatus, while Mr. A. O. Roth has a number of interesting exhibits, mostly in still photography, but including a full range of 9½-mm. cine apparatus and the Meyer lenses for cinematography; Messrs. James A. Sinclair & Co., in their exhibit, are showing their 35-mm. reflex Kine Camera, their 35-mm. Auto Kine camera in both normal and slow motion models, and the N.S. Unipod, which is a device which looks like a walking stick but when opened makes an excellent support for either cine or hand cameras.

Altogether a very interesting exhibition which should be visited by all home movie-makers.



# THE PROBLEM OF REVERSAL FILM

By Dr. H. LUMMERZHEIM

EDITOR'S NOTE.—This article gives a very clear explanation of the special problems connected with reversal film, and many helpful hints on how to get the best from this kind of stock. It is translated from the German and has also appeared in the 1933 "Jahrbuch des Kino-Amateurs"

**S**UB-STANDARD film is characterised by three features, which fundamentally distinguish its treatment from that of standard film. These features are the smaller size, exclusive use of safety base and the reversible emulsion.

The size represents the correspondingly reduced bulk of apparatus and all the advantages accruing therefrom. Thus the use of a lens of short focus and the possibility of clockwork drive confer a facility in the use of the camera which places sub-standard film at a great advantage over standard film even for professional work.

The safety base does more than exempt the use of sub-standard film from statutory safety regulations; it permits a fundamental simplification of the construction of the projector and thus gives it the universal applicability which the amateur requires.

Finally the reversible emulsion pro-

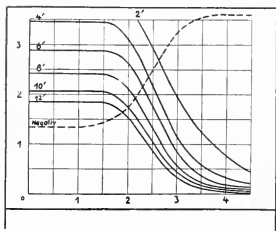


Fig. 2. Developed as in Fig. 1, but with addition to first developer of a solvent of silver bromide. Negative curves plotted for development time of 8 minutes in same developer

ing the yellow silver bromide to black silver. In the negative process the residual silver bromide is dissolved out in the fixing bath, with the result that an image is obtained which transmits more light the less the action of light on the particular part when making the exposure. Hence the brightest parts of the subject appear the lightest in the image, and *vice-versa*. But an image may be produced in almost as simple a way to show the parts affected by light as the lightest, and the unexposed parts as dark. For this purpose all that is necessary is to dissolve the reduced silver developed on the parts exposed to light, leaving the silver bromide *in situ* in the film. This may be done, for example, with an acid solution of bichromate or permanganate. If the plate or film so treated be exposed to daylight and then placed for the second time in a developer, the resulting image shows the heaviest darkening in the parts where the action of light when taking the picture was least, that is to say, it is a positive.

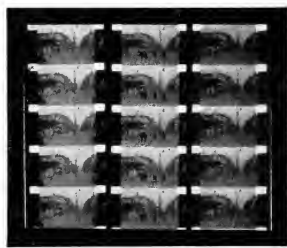
This second process, yielding a correct image of the subject directly,



Exposed with stop 3.5 5.6 9  
8 8 8 mins.

Fig. 3. Developed in first developer

became known not long after the negative process. On account of the opposite character of the results, it has received the name "reversal" to distinguish it from the original process. The term is not altogether apt and may mislead the uninitiated somewhat. It might be thought that this process would have been able to displace the negative process completely immediately on its discovery. It may be objected that the process yields only one copy, and that, as a rule, a considerable number of positives are required. But this argument does not hold water, since the original positive obtained by the reversal process may readily be reproduced. The reversal process in photography has certainly been most usefully applied to colour plates and films, reproduction of documents, rapid photography of the Photomaton type, and for sub-standard cine films. But the true reason for its playing a part sub-



Exposed with stop 3.5 5.6 9  
6 8 10 mins.

Fig. 4. Developed in first developer

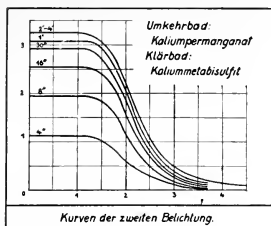
ordinate to that of the negative process is very different.

The aim of all photography is an image or picture which produces a pleasing effect by its gradation of tones. Putting colour photography aside, we endeavour to obtain, by means of differences of tone, as perfect a representation of an object as is possible without the aid of bright colours. In technical language, this aim involves two problems. The first is the nature of the range of brightnesses ("gradation," as it is called) corresponding as closely as possible with the object. The second is a suitable density, which, in a positive transparency, is generally obtained if the brightest part of the object is represented by a transparent area. In the negative-positive process it is relatively easy to achieve this aim, for the properties of the positive

vides a new photographic technique. At the present time we may put aside as of no importance the fact that reversible film was originally adopted for the sake of cheapening amateur cinematography. It was assumed that the amateur as a rule was content with one film only of a subject and thus needed only one length of the expensive perforated base. Sub-standard technique has developed new methods. The reversible emulsion has made possible film pictures of a beauty and "plasticity" which can be attained by the old printing process. Such remarkable success naturally implies not only that the process has been carefully worked out and continuously perfected by the makers, but that the amateur has made himself reasonably familiar with its problems.

What is the reversal process? In ordinary photography, when developing an exposure, the process, as is well known, consists in a darkening of the parts where light falls by reduc-





Translation:  
Reversing bath: Potass. permanganate  
Clearing bath: Potass. metabisulphite  
Curves of second exposure  
Fig. 5

material which yields the image are entirely distinct from those of the sensitive material which produces the intermediate record (negative). In the making and development of this latter material, we can confine ourselves to satisfying the conditions of special importance, e.g., speed, latitude in exposure and fineness of grain. Gradation and average density are of minor account; flat or steep gradation may be compensated for by the choice of material of steeper or flatter quality of gradation for the production of the positive. The average density of the negative likewise plays a subordinate part. It is, in fact, without effect on the average density of the positive, since the latter may readily be made of the desired density by shorter or longer printing. Moreover, the many conflicting requirements for the photographic material may be reconciled relatively easily in the negative-positive process, since one set of them may be fulfilled by the negative and the other by the positive material.

Such adjustment is considerably more difficult in the reversal process. There is, however, a great advantage over the negative process. As is well known, an emulsion is finer in grain, the lower its speed. During the past few years the demand for the extreme speed which has so greatly extended the scope of photography has been satisfied, yet speed is still incompatible with the utmost fineness of grain, of equal importance where enlarging or projection is concerned. In the negative-positive process it is a very difficult matter for the emulsion chemist to combine these opposite qualities. In the reversal process we are much more favourably placed. In a particular emulsion the rule holds that the finest grains are the least sensitive, and hence the coarsest grains are darkened by the developer, and take no part in the production of the reversed image, since they are dissolved out after development. Unlike what takes place in the negative process, only the parts of the silver bromide emulsion which are the least sensitive and thus of the finest grain are used in forming the image. It is solely because of this fact that the cine-amateur is enabled to enlarge his

pictures a hundred times and more and to view them from a few yards away without the effect on the projection screen being impaired by the "clumping" of the silver grains.

On the other hand, there is greater difficulty, in the case of the reversal emulsion and its development, in compensating for a different discrepancy. A good rendering of the subject on the screen calls for good gradation of density on the film. Theoretically, the rendering is most perfect in this respect if the brightnesses or luminous intensities of the elements of the image are in the same ratio as the corresponding brightnesses in the object. Practice, however, shows that for a plastic rendering in the picture, the brightness differences require to be very much greater than those prevailing in the natural scene. Yet it is difficult to satisfy this condition whilst at the same time obtaining great latitude in exposure. Nevertheless, we need this latitude in exposure in order to have some liberty in the choice of lens aperture. It is of importance to the amateur, whose exposures are made under the most widely varying condi-

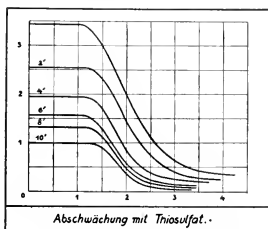


Fig. 6. Reduction with hypos

tions of light, whether he must use a certain stop (difficult to judge or calculate) in order to get a good picture or whether a slight error in the choice of stop can be made good at a later stage.

Plainly such subsequent correction is specially difficult in a process which does not comprise the printing of a positive. In the negative process this power of compensation may be such as to yield a passable picture when exposure has been 50 times too much or too little, but is absent from the reversal process.

However, the reversal process affords some opportunities for compensation. The forms which these take can only be indicated here. In the first place, over-exposure is compensated for by a shorter time of treatment of the film in the first developer, and under-exposure by a longer time. The little which can be done in this way is shown in Fig. 1, where, in the customary manner, the light-intensities acting on the film when making the exposure are plotted on the horizontal line, and the resulting densities of the fully reversed positive on the vertical line. The six

curves show the densities obtained for the various light-intensities when treating the film for 2, 4, 6, 8, 10 and 12 minutes in the first developer. A short development of 2 minutes reduces so little silver that we obtain a density of about 3.0 for light-intensity, 2.5 after dissolving the original image and darkening the remaining silver bromide. But by keeping the film 10 minutes in the first developer, considerably more silver is reduced and subsequently dissolved, so that the density obtained by the second development is only 2.0. This difference is not very great, since a density of 3, as is well known, means that, in projection, only one-thousandth part of the light falling on the film is transmitted. A density of 2, on the other hand, means that one-hundredth part of the light passes on to the screen. In both cases the respective parts of the film appear exceedingly dark on the screen. Hence the duration of the first development in a normal developer achieves relatively little compensation. This effect of the time of development may be appreciably enhanced if the developer contains an addition which at the same time dissolves some of the silver bromide from the film. Ammonia in very small proportion is such an addition.

Fig. 2 shows the corresponding curves when using a developer of this kind. For a light-intensity of 2.5 in the subject we now obtain in the positive the density of 2.9 for a time of development of 2 minutes, and 1.1 for 10 minutes' development—a much greater difference. This effect arises as follows: At the same time that the exposed emulsion is darkened in the first developer, part of the unaltered silver bromide is dissolved. Consequently a part of the emulsion which has been slightly exposed and has received little silver in the first developer cannot appear so dark after the second development as it otherwise would, since a greater amount of the existing silver bromide is removed in the first developer according as the film remains longer therein. Thus, with under-exposure, the final density is greatly reduced by longer first development. With over-exposure, the film remains in the first developer for a shorter time, thus avoiding solvent action on the silver bromide. Such action is not required in this case, since the final density is low in

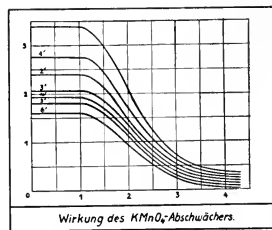


Fig. 7. Action of permanganate reducer

the absence of this means in consequence of the over-exposure.

Figs. 3 and 4 show the use of this compensation method in practice. Fig. 3 shows exposures on the same object with the three Movex stops  $f\ 3.5$ ,  $f\ 5.6$  and  $f\ 9$ , all three exposures receiving 8 minutes in the first developer (no compensation). In the case of Fig. 4, the exposures were made with the same stops. The fully exposed film, however, was developed for only 6 minutes, whereas the least exposed film was given 10 minutes in the first developer. The over-dense film is thus appreciably lightened by the solution of part of the silver bromide in the first developer, whilst the over-exposed film on the left retains more of its unaltered silver bromide, owing to its shorter immersion in the first developer, and thus yields a denser positive.

Further opportunities for compensation of errors of exposure in processing reversible film are afforded by adjust-



Fig. 8

Enlargement from cine film. Taken with Agfa Movex 12  $f/4$  on Agfa Novopan, July in rain

ing the exposure to light of the film from which the silver negative image has been dissolved out. Instead of exposing to daylight and thus rendering all the residual silver bromide re-developable, the exposure may be adjusted by exposure to white artificial light for an exactly measured time. In this case the whole of the silver bromide is not reducible in the second developer. Needless to say, any unreduced silver bromide must be dissolved out in a fixing bath. The effect of this method is shown in Fig. 5, in which the curves represent exposures (previous to second development) ranging from 4 seconds to 2 minutes.

Finally, the silver bromide left *in situ* after dissolving the developed silver image may be reduced with thiosulphate (hypo) before the second development (Fig. 6), or it may be passed, with the positive obtained by the second development, into a permanganate bath (Fig. 7). The results which may be obtained by these various methods of compensation are fully discussed in a lecture by W. Rahts (*Die Kintotechnik*, 1931, Heft 12, p. 207).

It will be understood from the foregoing that the reversal method is by no means deficient in methods of compensation. In modifying the time in the first developer, the conditions are no doubt most favourable when a solvent of silver bromide is present in the developer. The technical execution of this method calls for the most careful training of the assistants in charge of the processing, since these latter know nothing of the conditions under which the exposure was made and therefore must watch the development process carefully, and come to a quick decision, particularly with over-exposed films, when to stop development. Moreover observation, especially with ultra-rapid film such as Novopan, is rendered extremely difficult from the necessity of working by an exceedingly dim dark-room lighting.

We may now ask what the amateur may do to take full advantage of

these methods of compensation and to facilitate the practice of individual development. In the first place he should obviously use every means to expose correctly. When employing the constant time of exposure of about 1/35 second, which is the general rule, the exposure depends solely on the choice of the stop. In still photography the amateur must employ faster or slower shutter speeds on account of the more rapid or slower movement of his subjects and so must adjust his lens-aperture accordingly. But the cine-amateur need consider only the much simpler relation between

lens aperture and brightness of the subject, and thus, with very little practice and with the aid of most simple means, such as the Movex stop finder, is able to obtain correctly exposed films.

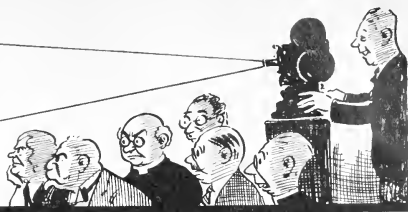
EDITOR'S NOTE.—The concluding portion of this important article will appear in our next issue.



Fig. 9. Pictures on Agfa Reversal film



Fig. 10. Pictures on Agfa Reversal film



It is amazing how easy it is to raise the wind by means of the movie camera, provided, of course, that you know how. We of Sploshbury found ourselves not long ago faced with the necessity of doing certain urgent repairs to our village hall, and once they had been carried out we were up against the no less urgent necessity of getting together a hundred and fifty good pounds with which to pay for them.

"Of course we'll get the money easily enough," smiled Mrs. Motherspoon-Waterbiffle (may I remind you that the correct pronunciation of the name is Moon-Wiffle?). "All we want is a really bright idea. Fetes and sales of work and whist drives have been done to death. Now who's got anything to propose?"

"What about a bazaar?" queried



Beauty and Billingsgate

the Rev. Percival Slopleigh.

We showed him in no uncertain manner that bazaars were definitely off.

Flag days, prize draws, raffles and jumble sales were proposed, but in every case the suggestion found a multitude of opposers and no seconders.

I kept silence a while, deeming it wiser to allow the lesser brains to have their say and get it off their chests ere I made the proposal which, if I may say so without undue immodesty, bore the hall-mark of genius.

When they had all talked themselves silly—not, of course, that this took much doing—they sat for a moment or two in silence. Then suddenly General Gore-Battleby looked across at me.

"Why," he exclaimed, "Reeler hasn't put forward a single idea. Come, come, my dear fellah, don't be too diffident. Remember that we're wantin' ideas and we are ready to consider them from *any*-body. Even the most unlikely people sometimes think of somethin', if you see what I mean."

This, of course, was pure jealousy. I merely gave an expressive shrug of the shoulders, which to all those present clearly meant "even if you

did win the divisional croquet championship at Fattedbad in '87—and that was probably a fluke—you haven't got the brains of a shrimp, and that nose of yours must have taken some hard work to colour it." It's wonderful what a shrug can mean if you know how to do it.



How the Army keeps fit

"Now, Mr. Reeler," cooed Mrs. Motherspoon-Waterbiffle, "I'm sure you have got something up your sleeve. Do let us have it."

"Well," I said, "it seems to me that the thing's really easy. All we have got to do is to give a home-made movie show in the village hall in about three months' time, each of us undertaking to contribute two or three hundred feet of film."

"Splendid," cried the deaf lady. "I'll run a little play."

"And I'll do 'Ecclesiastical Architecture in the Neighbourhood of Sploshbury,'" said the Vicar, his eyes lighting up.

Filppersfield, who is a Scoutmaster, said that he would give us "A Day With the Sploshbury Scouts." The General offered a sportin' reel—in fact, everybody was only too glad to take on something.

Once again I was the only person who hadn't spoken.

"Well, what are you going to do, Reeler?" inquired the Vicar.

"I thought," I returned, "of doing a kind of local topical news reel."



Did he say "Tut?"

Only, of course, the show won't be for another couple of months and the films will take some time to make so it will be topical rather than topical."

"Why not call it tip-topical?" asked the Rev. Septimus Poffle, our queer little curate. A good fellow Poffle in his way, though. My opinion

of him went up by leaps and bounds. On Mrs. Motherspoon-Waterbiffle's list I was duly put down for a tip-topical film.

\* \* \* \* \*

Believe me, or believe me not, the making of a typical and topical local film is no light task. You require to possess a combination of the patience of Job, the sleuthing ability of Sherlock Holmes, the eye for a story of a newspaper reporter, and a human interest bump such as seems to be the prerogative of the fellows with the fantastic names who produce films at Hollywood. Rubber-soled shoes, a telephoto lens, slow-motion mechanism in the cine-camera and untiring energy are other important requisites.

I took a vast amount of trouble over that film and I must say that I was rather pleased with it when I



Great stuff this Bass!

ran it through all by myself on my own projector. It would, I felt sure, create a sensation when shown to the members of our Cine Circle on the following evening, when we were to meet at Mrs. Motherspoon-Waterbiffle's to display our films and to fix finally the date of the great show.

Filppersfield's scouts evoked rounds of applause; everyone politely said that the Vicar's Ecclesiastical Architecture was a work of art; Mrs. Motherspoon-Waterbiffle's little play, it was agreed, would bring down the house; the General's sportin' film was a sportin' as could be.

After this we had an interval for tea and discussion before continuing the programme. Though everyone was full of the excellence of our films it was clear that they were beginning to be a little doubtful of our raising a hundred and fifty whole pounds by the show. "Even if all our kaird friends patronaise us," sighed the Vicar, "I sadly fear that we shall not raise more than seventeen or eightah pounds." Heads were shaken sadly as we munched our muffins.

It was my turn for the tip-topical reel when tea was over. The first shot showed Mrs. Motherspoon-Waterbiffle telling Mr. Scales, the

fishmonger, exactly and precisely what she thought of him for sending her stale soles. Though, of course, it wasn't a talkie, you could pretty well see what she was saying. It was quite a jolly little scene, for it concluded by her intending to move off in high dudgeon and her Rolls Royce, but actually skidding on a sprat and sitting down hard on the pavement.

Next came the General in pyjamas, doing his morning slimming exercises, a very fine effort secured at enormous personal inconvenience, from one of his own elm trees with the aid of a telephoto lens.

In the darkened room I could hear that the expected sensation was indeed being caused.

We passed on to one which I considered the gem of my collection. I had been able to make it by a sheer stroke of good fortune in the course of a trip to Shrimpton-on-Sea during the August heat-wave. Sub-titled Great Stuff This Bass, it showed first of all the exterior of the Dog and Duck at Shrimpton, and then came (the telephoto lens again) a close-up of a haggard and drooping figure entering the door marked Saloon Bar. The figure was unquestionably that of the normally majestic Dr. Puffles, head of the local seminary for the sons of gentlemen. An instant later he was seen emerging, wiping his moustache with all his old majesty restored.

If there had been stifled squeaks from Mrs. Motherspoon-Waterbiffle during Beauty and Billingsgate, and snorts from the General whilst How The Army Keeps Fit was on the screen, there were positive groans from Dr. Puffles as his little episode was shown. Further demonstrations of strong men in pain were noticeable when I showed the Vicar telling the worst bunker of our golf course just what he thought about it (did he say "tut"?), and Flippersfield (did he catch it?), complete with bowler hat, attaché case and umbrella, sprinting

madly down the High Street for the 8.29.

There were other shots, too, each of which seemed to come home to somebody. "Well," I said, as the reel ended and the lights went up, "I think you'll agree that it's typical and topical."

"A splendid reel," quavered Mrs. Motherspoon-Waterbiffle, "but somehow—"

"—yes, I have just the same feeling," murmured Flippersfield.

"Look here," cried the General, "I'm beginnin' to wonder whether this show of ours is really such a good idea after all. Tell you what, if we don't have it I am prepared to subscribe ten pounds."

Mrs. Motherspoon-Waterbiffle said that she would go fifty, and in less than two minutes no less than £250 were offered. Since this would clear off the debt and leave a balance in hand of a century of jimmy o'goblins, it was unanimously agreed that there would be no need to fix a date.

As I said before, it's amazingly easy to raise money with the cine-camera if you just know how.

### HOME PROCESSING OF "NINE-AND-A-HALF"

THE EDITOR, HOME MOVIES AND HOME TALKIES

DEAR SIR,—Will you kindly grant me a small space in the columns of HOME MOVIES AND HOME TALKIES to assist those amateurs who process their own 9.5-mm. by the method described by E. J. M. Fenton in March issue of HOME MOVIES AND HOME TALKIES?

The principal snag I came up against in the first four or five films I did was a decided white streak about the width of the sprocket hole. When projected on the screen everyone immediately passed remarks respecting this. Questions were fired at me

as to what was the cause of it, and I had frankly to admit I did not know. I might add that I have seen the same result with films processed by one certain film processing firm. After some weeks of careful study whilst developing I have at last discovered the cause. The drum must be revolved fairly quick, otherwise the developer will run from one sprocket hole to another and eventually produce the white streak referred to. Do not be afraid to revolve the drum at a good speed.

When exposing the film to a bright light after bleaching, do not be too hasty by exposing it to the sunlight and think you will gain ground. If you use a 100-watt electric bulb and turn your drum before it for five minutes you get the result you require.

If you do expose the film to the sun as I have previously described the film will turn blue in colour, and at the final blackening process it certainly will turn black, but all over and resemble a hopelessly under-exposed film, and I might add that reduction solution will not rectify it. I cannot emphasise too strongly to wash the film thoroughly between each solution—this is the secret of success.

When drying, fix to picture rail or wall, one end with a drawing pin and unroll off the drum and fix in a similar manner to the wall opposite, and at intervals flick it with the back of your hand to knock off the small beads of water which collect. I have processed 45 films this summer, and I have not lost one, and in consequence of this I beg to offer my sincere thanks to E. J. M. Fenton for his article on the subject.

Will someone now help us amateurs to process P.S.P. film through the medium of HOME MOVIES AND HOME TALKIES?—Yours faithfully,

CLARENCE PACKMAN,

Secretary, E.A.C.S.

18 Margery Park Road,  
Forest Gate, E.7.

## HOME MOVIE OPPORTUNITIES for OCTOBER, 1933

### OCTOBER

- |       |   |                              |
|-------|---|------------------------------|
| 2     | Pheasant shooting begins  |                              |
| 2-3   | Agricultural Fair   | BALLINASLOE.                 |
| 2-6   | International Shoe and Leather Fair, Royal Agricultural Hall        | LONDON.                      |
| 2-7   | Open Lawn Tennis Tournaments  | BOURNEMOUTH AND FELIX-STOWE. |
| 4-28  | Housing and Health Exhibition                                       | GLASGOW.                     |
| 5-6   | Fruit and Vegetable Show  | LONDON.                      |
| 5-7   | Ancient "Goose" Fair  | NOTTINGHAM.                  |
| 6-7   | Autumn race meeting   | KELSO.                       |
| 7     | Band Contest  | DALKEITH.                    |
| 8     | Summer Time ends  |                              |
| 9-16  | Covered Court Lawn Tennis Championships                             | LONDON.                      |
| 9-13  | Scottish Furniture Exhibition                                       | GLASGOW.                     |
| 10    | Ancient "Statute" Fair  | TEWKESBURY.                  |
| 11    | "The Cesarewitch" race meeting                                      | NEWMARKET.                   |
| 11    | Ancient Judges' Procession from Westminster Abbey to House of Lords | LONDON.                      |
| 12-14 | Autumn Hiring Fair  | DALKEITH.                    |
| 12    | "Goose Fair"  | TAVISTOCK.                   |

### OCTOBER

- |       |  |                         |
|-------|--|-------------------------|
| 12    | Ancient "Mop" Fair   | STRATFORD-ON-AVON.      |
| 12-14 | Open Golf meeting  | SANDOWN, ISLE OF WIGHT. |
| 12-21 | The Motor Show, Olympia  | LONDON.                 |
| 13    | Michaelmas festivities   | GALASHIELS.             |
| 14    | Ancient "Mop" Fair   | NORTHAMPTON.            |
| 18-20 | Old "Yarn" Fair  | STOCKTON-ON-TEES.       |
| 19    | Foal Show  | KILMARNOCK.             |
| 21    | Trafalgar Day celebrations on H.M.S. Victory at Portsmouth and in Trafalgar Square | LONDON.                 |
| 25    | Cambridgeshire Racing Stakes   | NEWMARKET.              |

During the month:

- |   |                          |
|---|--------------------------|
| Ancient custom of opening Oyster Feast          | COLCHESTER.              |
| Abbey Dedication Festival                       | TEWKESBURY.              |
| Steeplechase and flat race meetings are general |                          |
| Angling Festivals                               | BOURNEMOUTH & SOUTHEAST. |

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

*Author of "Talking Pictures," etc.*

**EDITOR'S NOTE:** This is the ELEVENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

**T**HERE is no doubt that the 16-mm. sound-on-film projector has established itself. In the past few months several new portable equipments have been introduced to the public and at this rate of progress within a year or so a definite section of home movie enthusiasts will have turned to the sound-on-film talkie. So far, however, little has been done as regards recording and only one company, so far as the writer is aware, has marketed a 16-mm. sound camera, and this is not yet available in this country.

In this connection it is significant to note that amateur cinematography did not become popular until the camera was available. Nearly twenty years ago the cinematograph as a home entertainer was appreciated by a small band of enthusiasts but it was expensive and the making of

the glowlamp. We are not at the moment particularly concerned with the merits and demerits of the systems since all of them produce excellent results. The light valve system, however, is perhaps that possessed of

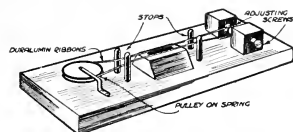


Fig. 56B. Stringing the light valve

most detail and we shall therefore give a more full description of it below.

## How The Light Valve is Constructed

In the April issue of HOME MOVIES AND HOME TALKIES (Vol. I, No. 11) we showed an illustration of the principles of action of the light valve in which it was demonstrated that the modulations or light and dark bands of the sound track were formed by a type of shutter moving in front of a slit behind which ran the unexposed film. A beam of light was directed upon this shutter and slit from a recorder lamp via a condenser. It was shown further that the shutter of the light valve was really two duralumin ribbons which passed before the slit and due to their being energised from the recording amplifier they opened and closed thus revealing more or less of the slit and consequently causing modulation.

The light valve itself is one of those unfortunate little pieces of mechanism which are so easy to explain with one lying on the table before you, but so difficult through the medium of paper. We will, however, do our best but must ask the reader to understand that the light valve as used in recording studios is an exquisite piece of work, far removed from what one might visualise from our own crude sketches from which much detail has of necessity been omitted.

Imagine first of all we have a strip of iron as shown in Fig. 56A in the middle of which is formed a sort of hillock. Through the top of this latter, which is flat, a hole is cut which

goes right through the complete block as indicated by the dotted lines. This we can consider as the base on which is constructed the light valve.

We next take a strip of duralumin wire or ribbon, fold it into a sort of loop and pass this just over the slot in the metal hillock as shown in Fig. 56B. The loop end of the wire we pass round a small pulley and the two free ends attach to screws capable of being turned for adjustment. Although we have set the height of the pulley and adjustable screws correct so that the loop will pass just above the top of the hillock, the two sides of the loop will be naturally, as it were, splayed out and to prevent this we fit four stops or pins which constrain the two sides of the loop to pass just above the slot. Perhaps this arrangement will be seen best from Fig. 56C, which is a view looking right down on top of the base in the direction shown in the arrow at B. We now have a device in which the apparent width of the slot through the metal pyramid can be varied by the movement outwards or inwards of the stretched duralumin ribbon. Further, by our spring pulley, adjusting screws and stops we can set the two sides of the ribbon exactly where we want them. Those readers familiar with electrical phenomena will appreciate that if we pass an electric current through a duralumin loop the two sides will tend to move though only feebly. To visualise the action a little more clearly let us consider the case of an ordinary moving coil loud speaker with a separately energised magnet. Even if the field current is cut off the loud speaker will still work though only feebly. For the sake of argument, assume a similar result applicable in the case of the light valve. The parallel is by no means academically true, but will serve for our present purpose.

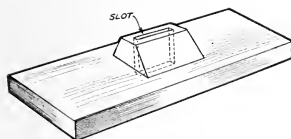


Fig. 56A. The base of the light valve

subjects was almost out of the question. It is, we believe, the personal possibilities of the amateur movie which render it so fascinating and with such rapidly growing popularity. Arguing along the same lines the sound-on-film home talkie is likely to wait for the recording camera.

All this circumlocution is intended to convey the importance of knowing something of the details of sound-on-film recording, particularly as there is still great scope for invention in this direction. It is relatively easy to design a 16-mm. sound-on-film camera if one is hampered neither by the question of price nor weight, but a light camera, readily portable, which can be marketed at a popular figure is an entirely different matter and one which is puzzling the research departments of a good many companies.

Now, as we have already mentioned, there are roughly three types of sound film recording machines in use to-day—the light valve, the oscillograph and

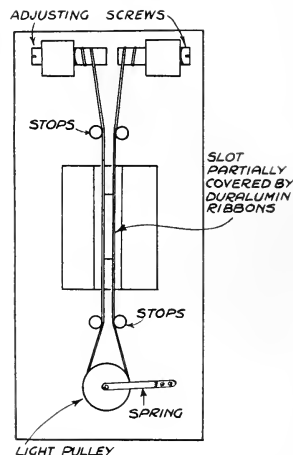


Fig. 56C. Plan diagram of light valve

### A Slotted Magnet

To make our duralumin ribbon rattle much more we must suitably enclose it in a magnetic field; in other words, we must bring it within the poles of a reasonably powerful magnet.

This is not particularly easy to accomplish when we consider the other functions of the device. We must remember that the duralumin loop lies across the axis of the light beam which, coming from the recorder lamp, strikes the edge of the unexposed film. The arrow in Fig. 56B shows the direction of this beam and therefore any magnet which we use must not block the way.

Fig. 56D shows how this is done and illustrates the section of the light valve we have already described, together with the magnet or yoke, which latter is shown above the former for the sake of clarity. All we have done is take a sort of inverted U strip of iron on which has been formed another metal hillock or pyramid with another slot cut completely through. Around this is wound a field coil. Now bring together the magnet and yoke and the lower section of the light valve and you will find that you have a complete magnetic circuit which concentrates flux across a narrow air gap through which pass the two sides of duralumin loop. Besides this, the hillock, really the poles of the magnet, is hollow, and through these poles passes the beam of light intercepted on the two long sides of the rectangle by the two sides of the wire loop. All we have to do now, then, is to energise the field coil by a suitable external source of direct current, preferably accumulators, and pass a fluctuating or speech current through the duralumin ribbon which will then respond according to the electrical impulses.

### Natural Vibration

The above is, we fear, a roundabout description of a relatively simple device, but it is really necessary to understand exactly how this is constructed and how it works to appreciate the action of the light valve recording machine. The two sections shown in Fig. 56D must obviously be clamped together to form a closed magnetic circuit. As a matter of fact, the upper piece, i.e., the field coil side, is fixed to the recording machine, while the lower section, the light valve itself, is readily detachable for tuning and cleaning. When one remembers that the width of the light beam is of the order of one-thousandth of an inch, it will be appreciated how very delicate must be the setting of the duralumin ribbon and how the smallest particle of dust or dirt will completely ruin recording. Besides this, the stretched ribbon, like all other bodies, has a natural period of vibration of its own and, as will be seen from the illustration, it rather resembles a violin in so far as it has a bridge and a ribbon or string under

tension. This means that at particular notes or frequencies the ribbon will start to vibrate with far greater amplitude than it should as judged by the strength of the electrical impulses. This, too, would be fatal to recording, for it is a parallel case to the jarring note emitted by the ordinary acoustic gramophone when the frequency of recording corresponds with that of the needle and diaphragm systems. This property of the light valve would seem a very dangerous one, but actually it sometimes helps to maintain the quality of recording. By tightening the adjusting screws as shown in the figure the ribbon is drawn tighter; again we may refer to the case of the violin. As the ribbon becomes more taut so the natural period of vibration rises and it would be possible therefore to so arrange it that this falls outside the recording limits, say, for example, eight thousand cycles per second and upwards. Naturally, the tighter we draw the ribbon the greater will be the electrical impulses needed to give us sufficient movement which corresponds to modulation of the sound track. In actual practice the light valve is tightened so that the natural

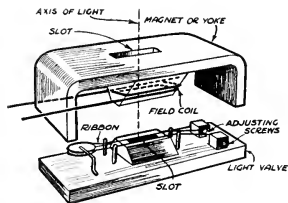


Fig. 56D. How the magnetic flux is concentrated on the Duralumin ribbon by hollow magnet poles

period of vibration occurs at about seven thousand cycles per second, which is near the upper limits of present-day sound-on-film recording. (This upper limit depends on many conditions, and although one can hear over ten thousand cycles per second on sound-on-film, studio recordings do not necessarily exhibit it.) At the top end of the response curve the recording level tends to drop and so by setting the natural period of the light valve near this we achieve an artificial boost which under certain circumstances may help considerably.

In our next article we shall consider the construction of the light valve recording machine and the methods used in operating it.

### PERMANENT BINDING CASES FOR "HOME MOVIES"

Permanent binding cases have been prepared, and are available on application to the Publishers. Write for particulars

## TITLING 8-mm. and 16-mm. MOVIES

By K. F. MILLER

HAVING expended several 50-ft. reels in my Kodak Eight camera, I came to the conclusion that a few titles would improve the finished film. I therefore bought a titler. I first tried freehand titles, but they are best forgotten; I next tried stencils, and somehow they did not hit the mark either. At this stage it was decided to film the Beckenham "Masque and Fayre" on 8-mm. stock, and I nearly went frantic. Titles I must have, and good ones. Freehand and stencils being out of the question, I thought of typewritten ones, and decided I could use them in a last extremity only, as the spacing is the same for an "I" as for an "M," which spoils the look of the thing; also titles done this way always look typewritten.

### A Bright Idea

One day I bright idea. I trotted out to a stationer's and purchased a child's printing set of the "John Bull" variety at a total cost of 1s. 6d.; I hurried home with my treasure and proceeded to try my hand with it—and let me say at once that I brushed the loose powder off the letters with an old brush before using them at all.

The ink pad with the set turned out to be the customary violet or mauve, so I promptly discarded it and procured a black one; this has the slightest tinge of green, but it does not matter. I then printed out a title on the pale green paper supplied by Kodak, Ltd., with the titler, and the effect was not bad. Next I shot the title, using two 40-watt lamps, one each side of the titler and level with the lens. When the result came back from processing I was amazed. It was 100 per cent. better than the original, so I now have a satisfactory method of titling which I shall always use.

### A Few Tips

Now for a few tips. I am on a 200-volt main, and as the titler instructions advise a 100-watt lamp I used one 60 watt and one 40 watt; later I tried two 40 watts, and the slight under exposure results in a better and more stereoscopic result.

I also cover the gap between the camera lens and the supplementary with a piece of black paper—one day I omitted to do this, and the lamps were reflected in the supplementary lens.

Always clean new type as there is an amount of powder on it to keep it in condition which, apart from messing the type, will also mess your pad.

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PER ANNUM.



## BACKWARDS AND FORWARDS

THE old saw says "The proof of the pudding is in the eating." We make no apology for quoting the hackneyed phrase, for we have recently had ample proof of its truth.

Last month we wrote something of the early history of the I.A.C. and of the pioneers who built it up. As a result it has been most gratifying to receive hosts of letters from members giving their opinions of the I.A.C. pudding. "Congratulations you on the tremendous success of the I.A.C., I must say I am proud to be a member!" "Is the I.A.C. worth while?" To this there is only one answer, a most emphatic "Yes." "I welcome my twelfth issue (of the Bulletin), each one of which has been brimful of interest, help and sense." "Wishing you the greatest success to your very efficient organisation." These are just one or two opinions. And here we quote, what the Society of American Cinematographers have to say in their September magazine:—

"Bearing the title of 'I.A.C. Bulletin,' the Institute of Amateur Cinematographers, Ltd., of England, issue a monthly bulletin which both in format and contents is an ideal piece of literature for this purpose.

"In addition to interpretations of the spirit of the organisation, its rules and by-laws, it also contains many fine and helpful articles for the members.

"The clean-cut manner in which this Institute has been organised with its commonsense rules and regulations and including, as it does, not only cinefilms but also business organisations, makes it representative of the entire movement in Great Britain.

"As a concrete evidence of the constructive spirit which lies at the back of this organisation, we quote its code of ethics: 'We, members of the Institute of Amateur Cinematographers of the British Empire, pledge ourselves to a faithful discharge of our duties, and that we will hold to the utmost of our power the amateur status in act as well as in deed. We further undertake, as members, that we will not cause or suffer, either by act, word or deed, anything that might be thought, outside this Institute, derogatory to amateur cinematography in general, but maintain and uphold the status of the amateur as we members and our Memorandum of Articles of Association conceive them.'"

It is good to know that Council's efforts to help the movement have been so much appreciated. For our part it will, if possible, make us work harder than ever for the benefit of our members, for although naturally we are pleased, we are by no means satisfied. There are many improvements we can make and the next twelve months will see a number of most interesting and useful developments.

For the I.A.C. Bulletin Council have planned some very helpful articles. The I.A.C. International Itinerary and Amateur Cinematographers' Guide will be greatly amplified and our foreign agencies and contacts will be widely extended. New technical books will be issued. And still the unending stream of letters containing personal advice and assistance will go on.

Those of you who have been "thinking of" joining the Institute, but have not yet taken the necessary steps, should make

application immediately. *Those persons who have become members before October 31, 1933, will be regarded as Founding Members, a position which will carry with it definite advantages, including freedom from the increase in membership fees which becomes operative on November 1, 1933.* But it will be too late if you leave your application until late in October, because a person does not become a member until his application has been laid before Council at one meeting and he has been formally accepted at the subsequent meeting. So that you have no time to lose.

## FIRST OFFICIAL BANQUET

In ten days another line will have been written in the history book when the First Official Banquet of the Institute of Amateur Cinematographers takes place at the Mayfair Hotel.

This first really representative gathering of amateur cinematographers in this country is of very real significance. Amateur cinematography is not merely an intellectual hobby for many, but in the hands of the amateur who is a specialist in other fields it is destined to be a great force in the future. Doctors and scientists among the ranks of the amateurs have already demonstrated the great value of this new weapon of science and have turned it to account in their fight for the welfare of humanity. Educationists have used it as an ally, and humanitarians have sought its aid.

So that the First Official Banquet becomes not merely a gathering of followers of a hobby, but will include in its numbers the pioneers of a new and powerful social movement. Modest now, their fame will be great in years to come and the list of those present will become a roll of honour.

His Grace, the Duke of Sutherland, K.T., will preside over this great gathering, and those present will have the pleasure of witnessing his presentation of the prizes awarded to the victors in the first truly national moving picture contest.

It will be a memorable evening.

## SERVICE

The General Secretary has been enjoying a well-earned holiday, but in spite of this fact there has been no diminution in the number of queries received, and 350 answers have been sent out, and 48 suggested scenarios for record and travel films.

## ASSOCIATES AND REPRESENTATIVES

In order to ensure efficient working throughout the country of our cine service, appointments of Associates are made. Associates are supplemented by the appointment of numerous representatives who are able and willing to render efficient assistance and service to I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and representatives wherever possible, and mention that they do so to ease of the appointment.

Appointed an  
ASSOCIATE  
of the



FREE CINE  
SERVICE  
TO MEMBERS

There is evidence of the coming indoor season in the increased number of queries on the subjects of tiling, photographing titles, and the editing of films. We are glad to receive such queries as it proves that under our guidance our members are learning the importance of those branches of film making which come subsequent to the exposing of the film in the camera.

At Council Meeting held at Anderson's Hotel, Fleet Street, this month, the following 50 members were nominated for membership:—

A. L. Murray, Dr. Alan C. T. Perkins, M.D., E. le L. Lamb, Tolchard Evans, Edwin L. Honey, Norman Ptheonan, P. Guest, A. J. Birch, G. B. Elks, Roland G. Jones, T. O. Miller, Bernard F. Smith, Miss E. M. Dobson, Dr. J. O. Oliver, Geoffrey Lambie (Java), Clifford E. Harrington, Percival C. Moxon, Gerald W. Beresford, E. S. Shotton, E. E. Elcombe, L.C.P., William Palmer, Alfred G. Bennett, James B. Dalrymple, Lieut.-Col. P. de Waal (Cape Town), Montagu O. Coates, John Chear, Charles Lord, Cedric W. Sander, Fred Greenwood, John W. Bagnall, A. Victor R. Don, Dr. Horace S. Savage, M.D., M.R.C.S., A. G. Darlington, H. S. Bulman, James Galloway, J. Turner, Norman F. Spurr, Dr. Bernard Kaplan, Sydney Foster, Ralph L. Lee, L.D.S., J. Stanley Ashmore, G. Prestley, Dr. J. R. Innes, M.B., Frank Atkinson, E.Sc., Harold E. Dingle, Bernard Cuttriss, P. W. Pilcher, Major J. M. Mitchell, L.M.S. (Decan, India), Mejia, Prieto & Co. (San Salvador, Central America), Stanley Haywood.

The 29 members nominated at the August Council Meeting were duly elected.

## COMPETITION

We have been asked by our Honorary Affiliated Society, the Centre Excursionista de Catalunya to bring to the notice of our members and other English amateur cinematographers the Third Catalanian Amateur Film Contest.

This contest, which is of an ambitious character, includes 18 different classes, and is open until March 5, 1934. In connection with the contest the Catalanian Government offer a prize for the best Cultural film, while prizes are offered for folk-love pictures, village record pictures, sports and other varied subjects. Members of the I.A.C. can obtain further particulars, and assistance in preparing their entries from the General Secretary.

## IMPORTANT—Membership Subscription

On and after 31st October, 1933, all persons joining the Institute will be required to pay an Entrance Fee of 10/6, and a yearly subscription of 10/6, in addition to being proposed by a Founding Member.

All members who have joined during the first year will be termed "Founding Members of the I.A.C.," and will only be called upon to pay a yearly subscription of 10/6 per annum, commencing 31st October, 1933.

JOIN THE I.A.C.—MAKE THE PICTURE TELL THE STORY

## NEW CINE APPARATUS TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment.

### The Stewart-Warner 16-mm. Camera

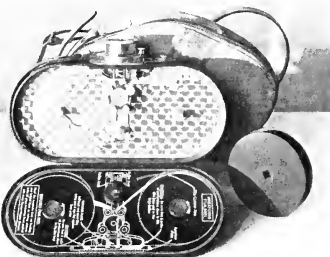
THE name Stewart-Warner is very well known in the motor-ing world, this company's speedometers being standard equipment on a very high proportion of American and other cars. With such precision equipment available it is not surprising that this company should turn its attention to cinematograph apparatus, and we are very interested to receive for test the Stewart-Warner 16-mm. camera, of which two illustrations are reproduced herewith.

The camera, which is fitted with a 3.5 anastigmat lens, will take either 50 or 100 ft. spools, and is equipped with four speeds—"low" (8 frames per second); "normal" (16 frames per second); "talking picture" (24 frames per second); and "slow motion" (64 frames per second). A direct vision viewfinder is built into the casing in a convenient position and, of course, a footage indicator is provided. The winding handle is of the non-detachable variety and does not rotate during action when folded flat.

Many ingenious features are incor-

porated in this camera to reduce cost of manufacture without reducing efficiency. For example, instead of an iris diaphragm to control the lens aperture, a circular plate bearing five different sizes of stop is made to rotate in front of the lens, the apertures being respectively 3.5, 5.6, 6.3, 8 and 11, these also being marked "dull," "cloudy," "clear," "bright," and "distance." The release button is situated on an aluminium plate beneath the lens and can be clearly seen in the picture.

The inside of the camera also displays considerable ingenuity, the gate



Interior of Stewart-Warner 16-mm. Camera

with zip fastener, is remarkably low and represents excellent value, particularly when it is remembered that it is imported from America. It has been submitted to us by Mr. Edwin Gorse, 86 Acerrington Road, Blackburn.

### The Alef 9.5-mm. Camera

A particularly neat and well finished 9.5-mm. camera—the Alef—has recently been tested by this department. As will be seen from the accompanying photograph, it is of conventional shape for such cameras, but closer examination reveals a number of points of ingenious design. For example, the direct vision viewfinder is very conveniently placed symmetrically upon the top of the camera, and the particularly clearly marked footage indicator is also to be observed. The release is on the side of the camera. On the front of the instrument is a speed regulator giving half speed, normal speed (sixteen frames per second) and thirty-two frames a second for moderately slow motion. The casing of the camera is of all metal construction, being finished in a handsome crystallised black lacquer with a chromium-plated edging. This finish should wear well and many may prefer it to the conventional leather covering.

The lens—a very important part of all cine cameras—is, in the model reviewed, a Meyer Trioplan with 20-mm. focus and a large aperture of  $f/2.8$ , which means in practice the camera is approximately half as fast again as one fitted with an  $f/3.5$  lens, a feature which will appeal to those of our readers who are contemplating artificial light work this autumn and winter.

This make of lens is well known for its excellent optical qualities. In this particular case it is not fitted with a focusing mount.

The interior construction of the camera is of high quality and the mechanism works very smoothly. The actuating mechanism is of the single claw type and the standard daylight loading 9.5-mm. chargers are used.

Test films show that this camera functions very satisfactorily on all its

(Continued on page 187)



The Alef 9½-mm. New Camera

and film path being readily accessible for loading. The footage indicator operates by means of a thin lever which bears on the outside of the feed reel, the full reel pushing the lever out to its utmost, while as the size of the reel is reduced so the change in footage is correspondingly indicated. A good feature in the design is a very clear indication provided on the inside of the lid showing how to load the camera, and we have been able to reproduce this in our photograph.

The test film taken with this instrument at the four different speeds show that the lens definition is good and the apparatus works satisfactorily. The price of £9 9s., complete in case



The Stewart-Warner 16-mm. Cine Camera





Ensign, Limited, are privileged to announce that by arrangement with Walt Disney they are now able to bring genuine Mickey Mouse pictures into your home.

# Hullo! everybody

ENSIGN, LIMITED  
announce

## MICKEY MOUSE

and

## SILLY SYMPHONY

TRADE MARK REGISTERED

16 mm.

# ENSIGNAREELS

"Mickey Mouse" Films—extracted from the original "Mickey Mouse" and "Silly Symphony" subjects. They are wonderfully amusing, and all the familiar "Mickey Mouse" features can now be enjoyed by the tiniest child at home. Each subject is approximately 100 ft. in length.

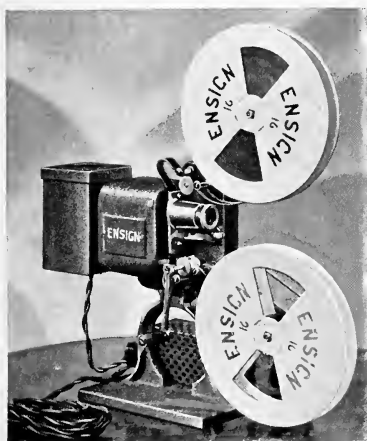
### Mickey Mouse in

- No.
1. Carnival Days.
  2. A Love Serenade.
  3. Phantom House.
  4. Nightmare.
  5. Mickey Enlists.
  6. Mickey Goes to War.
  7. The Jolly Farmer.
  8. A Wild Ride.
  9. The Cat's Away.
  10. A Cheese Roll.
  11. The Big Show.
  12. Vaudeville.
  13. A Piano Concerto.
  14. Jungle Jinks.
  15. Animal Antics.

### Silly Symphonies

- No.
101. Nursery Rhymes I.
  102. Nursery Rhymes II.
  103. Nursery Rhymes III.
  104. The Brownies.
  105. Merry Elves.
  106. Spring.
  107. Frog Follies.
  108. Toyland.
  109. Fireworks.
  110. Zulu Jazz.
  111. Hot-Pot.
  112. The Skeleton Dance.
  113. At Cock Crow.

Price, per reel - - - 21/-



### MICKIE MOUSE HOME MOVIE OUTFIT

Projects a wonderfully clear picture up to 3 ft. wide on the screen. Ideal for home use. It works from an ordinary electric light socket, for any voltage. Exceedingly quiet running. Made on first class engineering lines. It is packed in a strong, handsome, fibre case for storage and carrying purposes.

Including handsome Fibre Case, "Mickey Mouse" Film, spare spools, etc. **£7 . 10 . 0**

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# READ WHAT THEY SAY ABOUT **FILM-AT-HOME NEWS**

**THE SUNDAY REFEREE.**

To the Britisher abroad this idea will be doubly welcome. Moving pictures of the Derby, Wimbledon, and other national games will reward them on the screen in their own as nothing else could.

Indeed, we progress.  
Particulars of the Film at Home News service may be had from leading cine dealers.

**THE TIMES**  
NEWS REELS FOR THE HOME  
IMPORTANT DEVELOPMENT OF  
CINEMATOGRAPHY

The possibilities of amateur cinematography undoubtedly beginning to be realized, but more serious ways in which it can be turned to good account have not yet been fully explored. Motion pictures of romping children, picnics, of travel incidents, and other subjects of personal and family interest have, of course, their uses as souvenirs, apart from immediate entertainment. But up to now cinema amusement in the home has consisted almost entirely of such film, or of one or two films borrowed from a library.

**THE MORNING POST.**  
"FILM AT HOME NEWS"

The amateur cine-photographer will find a new reel of their own's next month a new reel of "Film at Home" to-morrow. Fox Photos will issue a first monthly edition of "Film at Home" News of 30 feet, including scenes of the Duke of York visiting his schoolboys, a complete news reel, a complete original work, and a singeing original work, of the minute hand of the Ben at work.

**THE MANCHESTER GUARDIAN**

Subscribers will be supplied with a new reel each month, and it is hoped that the second items of local interest. The cost of each reel is considerably less than the cost of an equal length of film in its undeveloped state.

**DAILY HERALD**  
NEWS REELS IN  
THE HOME!

**KIND SERVICE OF ITS**  
FIRST SERVICE OF ITS  
NEWS REELS on the way 16 millimetre films "to be circulated to home cinema each film a month." "a complete news reel, a complete original work, and a singeing original work, of the minute hand of the Ben at work."

An immediate success is just how to describe it. Apart from these cuttings, many letters have reached us both from the trade and from the public, congratulating us on the excellence of the September edition. The October edition is better. Make sure of your copy. It will be just what you need to add topical interest to your Home Cinema. A few copies of the September edition are still available. Get both of them. You will find them well worth while. For £25 cash in advance we will send you a monthly copy of "Film at Home News" for a year together with a free feature film, or if you wish to buy your copy monthly, the cost is £2.10.0 per copy.

## Ask any of these Dealers to Demonstrate *Film-at-Home News*

### LONDON

BUTCHER, CURNOW & CO., LTD., Blackheath, S.E.3.  
CAMERA CRAFT, The Promenade, Palmers Green, N.  
CAMERA & GRAMOPHONE CO., 320, Vauxhall Bridge Road, S.W.1.  
CITY SALE & EXCHANGE, 93-4, Fleet Street, E.C.4.  
CITY SALE & EXCHANGE, 54, Lime Street, E.C.3.  
CITY SALE & EXCHANGE, 59, Cheapside, E.C.3.  
DOLLOND & AITCHISON, LTD., 191, Tottenham Court Road, W.1.  
HAMLEYS, LTD., 200-201, Regent Street, W.1.  
HORNE'S CAMERA MART, 32, Gracechurch Street, E.C.3.  
LONDON CAMERA EXCHANGE, LTD., 2, Poultry, E.C.2.  
PHOTOGRAPHIA, 873, Finchley Road, Golders Green, N.W.1.  
SANDS HUNTER & CO., LTD., 37, Bedford Street, Strand, W.C.2.  
SELFRIIDGE & CO., Oxford Street, W.1.  
S. SHOOT, 179, West End Lane, N.W.6.  
WALLACE HEATON & CO., 119, Bond Street, W.1.  
WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD., 24, Charing Cross Road, W.C.2.  
WESTMINSTER PHOTOGRAPHIC EXCHANGE, 62, Piccadilly, W.1.  
WESTMINSTER PHOTOGRAPHIC EXCHANGE, 111, Oxford Street, W.1.

### PROVINCES

BIRMINGHAM: Webbs, New Street.  
BLACKBURN: Edwin Gorse, 86, Accrington Rd.  
BOURNEMOUTH: Beales, Photographic Dept.  
BRADFORD: Walter Scott, 26-30, North Parade.  
BRIGHTON, SUSSEX: Stead & Co., 18-19, Duke Street.

BRISTOL: Salanson & Co., Ltd., 20, High Street.  
BROMLEY KENT: T. Arnold Bennett, Aberdeen Buildings, High Street.  
BROMLEY KENT: J. Bedson, 50a, Widmore Rd.  
CHESTER: Will R. Rose, Ltd., 23, Bridge St. Row.  
EASTBOURNE: F. A. Wintersgill & Co., Ltd., 109, Cavendish Place.  
GLASGOW, C.1: J. Lizzars, 101, Buchanan Street.  
GRIMSBY: R. C. Johnson, 28-9, Old Market Place.  
HUDDERSFIELD: Dawson & Whitfield, 14, Wood Street.  
HULL: Doughitys Ltd., Saville Street.  
HULL: Holden Bros., Whitefriarsgate, 73, Lord Street.  
LIVERPOOL: Dollond & Aitchison, Ltd., 73, Piccadilly.  
LOWESTOFT: H. Jenkins, 2, Pier Terrace.  
MANCHESTER: J. T. Chapman, Ltd., Albert Square.  
MANCHESTER: Thompson & Capper, 51, Piccadilly.  
NEWCASTLE-ON-TYNE: Brady & Martin, 29, Mosley.  
NORWICH: A. E. Coe & Son, 32, London Street.  
NOTTINGHAM: Photo Supplies, Ltd., 7, Pelham Street.  
PRESTON, LANCs: Forrest Livesey & Co., Chemists, Lane End Pharmacy, Ashton Lane End.  
SHEFFIELD: Sheffield Photo Co., Ltd., 6, Norfolk Row, Fargate.  
SWANSEA: Photo Supplies Association, Castle Street.  
TORQUAY: Bathé, Photographers

### THE OCT. EDITION CONTAINS

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A PARACHUTE DESCENT  
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## NEW CINE APPARATUS

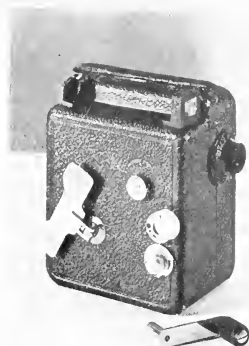
(Continued from page 184)

adjustments, with excellent definition, the clockwork motor being so made that it will run about half a charger without a rewind. There appears to be no method by which the release can be left "on" for self portraiture, and we think it would have been an advantage if this were fitted. The camera has been submitted to us by The Camera & Gramophone Exchange, Ltd., London.

The price of the instrument reviewed with the  $f/2.8$  Meyer lens and three speed is eleven guineas, which having regard to the lens in question, is a reasonable figure.

## Alef Cine Projectors

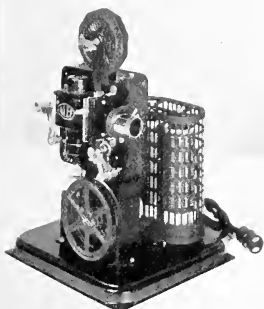
Two very interesting projectors submitted to us recently for test and review are sold under the trade name of Alef. One is designed for 9.5-mm. and the other for 16-mm. projection, and but for the necessary modifica-

Cine Nizo 9.5-mm. Camera with  $f/2.8$  lens

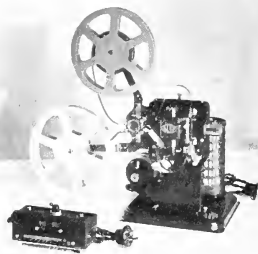
tions to take the different sizes of film, the general design is similar in each case. Both are interesting from a constructional point of view in combining both the projector and the resistance (for any voltage between 90 and 250) on the same base and both can be arranged for either motor or hand drive. Both projectors, too, have an intermittent motion similar to that provided with big professional machines; instead of a claw or claws in the gate the film is taken forward frame by frame by means of an intermittent sprocket. The 9.5-mm. instrument drives the film downwards and feeds it on to the take-up spool without feed or take-up sprockets but in the 16-mm. model a feed and take-up sprocket is provided. This also is provided in the 9.5-mm. machines made to take the super reels. Threading, adjustment of lens for focus, framing, etc., are all very simply effected and on the 9.5-mm. model notched films can be used, the film stopping as soon as the notch is reached and starting again

at any time desired by the touch of a lever.

The 9.5-mm. model shown is the hand-drive type, but provision is made for fitting a motor if this is desired. The illumination system in the 9.5-mm. is very efficient in practice, a good condenser and reflector being fitted, while the lamp is of the usual size fitted in small 9.5-mm. projectors. Another good feature of this instrument is provision for raising and tilting by means of the large knurled knob seen at the rear of the instrument. The ordinary 30 or 60 ft. spools can be used or, if necessary, an attachment can be supplied to take the super-reels. Altogether an excellent little instrument showing good bright pictures and selling for the remarkably low price of 3 guineas. A similar model fitted with a special projection bulb giving higher power sells for £4, while the model designed to take the 300 ft. films and with other refinements, sells for £9.



The Alef 9.5-mm. Projector

The Alef 16-mm. Projector  
(Continued on page 188)

## PROJECTOR TIME IS HERE

... you want to get the best out of your holiday films ... you want to give the best possible show

YOU WANT ONE OF THE

# "CELFIX"

## PORTABLE CINE SCREENS

The successful production of Amateur Movies depends largely on the screen. The unique silver and crystal glass beaded surfaces on Celfix screens give splendid brilliant pictures without harmful effect on the eyes. Made in 5 sizes,  $27 \times 30$ " to  $80 \times 60$ ", from

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Write for De Luxe Brochure and sample screen surfaces, post free, from the manufacturers:

R. F. HUNTER, LTD., "CELFIX HOUSE," 51 GRAY'S INN ROAD

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"It's the screen that makes the picture."

THE "CELFIX" IS BACKED UP BY THESE HANDY POINTS

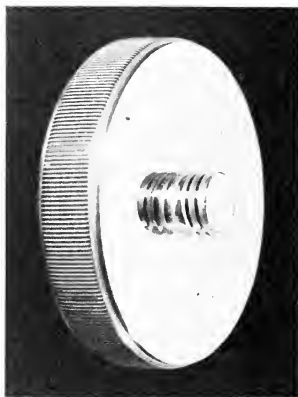
- The screen is portable and self-erecting.
- Opens and closes at a single pressure of a button.
- Built in a beautifully finished art leather box and takes up practically no room.
- Can be transferred from place to place at a moment's notice.

The 16-mm. model, complete with bulb and cable, also sells for £9, with £3 15s. 0d. extra for the motor and separate motor resistance shown. A similar lamp is fitted to this model, and this, too, represents excellent value. The general features of both machines will be seen from the accompanying illustrations. The projectors were submitted to us by the City Sale and Exchange. Mr. Oskar Schiff, of 63 Belsize Park, N.W.3, is the representative of the firm of A. Lehmann, Optical Works, who make both the Alef Projectors and the Alef Cameras.

### Cine Nizo 9½-mm. Camera

In our June, 1933, issue we reviewed one of the Cine Nizo camera fitted with a Meyer lens. We have now had submitted to us for test and review the Model F Cine Nizo camera illustrated herewith, and find it an excellent instrument. Fitted with a 2.8 anastigmat lens, it will run at any speed between 16 and 32 frames a second, the clockwork motor being very smooth running and capable of exposing a complete 30 ft. chapter with one winding. Single claw mechanism is fitted and the gate is particularly well made and finished, so as to prevent scratching. It is also easy to get at the gate either for cleaning or direct focusing by means of one of the several devices now on the market for such a purpose. The viewfinder, conveniently placed on the top of the camera, is of the direct

vision type and trick effects, cartoon work, and the like can be undertaken by means of a hand crank which can be fitted in a moment merely by opening the aperture marked "Trick" in our photograph and inserting the



The Kenburn Adapter (1½ times actual size)

crank. In order to use this device it is necessary to run down the motor, after which the mechanism is actuated at the rate of one frame per turn.

Having carefully tested the optical and mechanical features of this camera,

we can state that it is in the first rank and have no hesitation in recommending it. The price, with 2.8-mm. lens, as stated above, hand crank and, of course, speed regulation between 16 and 32 frames, is £12 10s., and we are not surprised to find that this camera already has many friends. It has been submitted to us by the Camera & Gramophone Co., 320 Vauxhall Bridge Road, S.W.1.

### The Kenburn Tripod Adapter

It often happens that cine camera users require to fit a camera made with Continental screw thread to a tripod or camera stand which has the smaller or British screw, and *vice versa*. The Kenburn tripod adapter, which is illustrated herewith, is designed to enable this to be done and is distinguished by large contact surfaces between the adaptor and the tripod and between the adaptor and the camera, thus ensuring steadiness, while the contact surfaces are accurately made in a slightly concave form so as to ensure that contact takes place round a ring of the largest possible diameter.

The screw threads are very accurately cut and the device, being made of a hard and tough metal, should stand up very well in practice. It has been submitted to us by The Kenburn Instrument Co., 4a Hill Road, Wimbledon, S.W.19, and at the price of 3s. 9d. should obtain a very ready sale. It is available in the necessary

## ELECTROPHOT PHOTO-ELECTRIC METER

### ★ COMBINED STILLS AND MOVIES DE LUXE ★

Very thin and compact, 1 in. thick only, fits the pocket like a cigarette case, self-generating. The original, the quickest, the best. "The only Meter with sunk cell for perfection."

### ★ ★ Now only £7 7 0 ★ ★

### 16-mm. NEW VICTOR VISUAL TURRET CAMERA

F/2.9 speed, latest large visual focus, individual eye-sight adjustment, three lens turret head, multi-speeds, 8, 12, 16, 24, 32, 64 pictures sec. AUDIBLE footage (to the ear—a super feature), title crank, latest visual footage, locking button, direct finder (professional type, adjusting for all distances), plumb level (for exact uprights), latest device (for trick pictures, lap dissolves, etc.), silent motor, focusing to 1 ft.

### Gold Bronze Chromium, Wonder Camera, £60

### CINE EFFECT MATTE BOX

Latest new professional type, 6 mattes, giving various pictorial soft focus effects, from very slight (for landscape) to heavy (for close-up heads); beautiful soft focus effects. Fits any £2 2 0 camera

### 100-ft. 9½-mm. CINE NIZO CAMERA

F/2.9 Anast., multi speeds, trick picture, titling crank, interchanging lenses, latest super camera, takes 100 ft. Pathé film £36

### 16-mm. STEWART WARNER CAMERA

F/3.5, 4 speeds, 8, 16, 24, 64 pictures sec., 3-point quick loading device, 50 ft. or 100 ft. capacity, direct enclosed finder, very light and compact, weighs 2 lb. 5 oz. only. Complete in £9 9 0 case

### 16-mm. NEW SIMPLEX WAFER CAMERA

F/3.5, two speeds, takes 50 ft. films, 5 by 4½ by 1 in. thick only; slips in the pocket for everyday use, like a cigarette case £25

### 500-watt MIGHTY-POWER—16-mm. NEW VICTOR MIGHTY-POWER PROJECTOR

F/1.5 super lens, 500 watt tremendous illumination, 2 in. diameter condensers (passing tremendous light), dual boosting reflectors (giving theatre brilliancy), latest 24-teeth sprocket (takes dry torn or shrunken film, all perfectly), automatic film trap (shuts off projection if incorrectly running), dual improved lamp and motor, ear gear clutch start (moving forward, reverse, stills), DIRECT DRIVE motor—no belts, gears, or chains; 4-way rewind (rewind by hand, rewind by motor, rewind one film whilst projecting another, rewind two films at once). All Gold Bronze Chromium. Complete in russet "Ready-for-action" carrying case.

Tremendous Light.

£70.

Theatre Brilliancy

**EDWIN GORSE**

86, ACCRINGTON ROAD  
BLACKBURN

## SECOND-HAND USED BARGAINS

9½-mm. Pathé Projector, as new £2 17s. 6d.

9½-mm. Pathé Lux. Complete Projector, £12 12s. 0d.

9½-mm. Pathé Kid. Complete .. 37/6

16-mm. Ensign 50 Projector, Complete .. 23 17s. 6d.

16-mm. Kodak C Projector, Complete, £8 17s. 6d.

16-mm. Ensign Projector, Bronze, 100 watt motor, resistance, case, as new £8 17s. 6d.

16-mm. Film, 1/3.5, 100 ft. Case £14 14s. 0d.

16-mm. Ensign Projector, f/1.8, 180 watt, motor, resistance, case, super machine £16 16s. 0d.

16-mm. Ensign Camera, f/2.6, 100 ft. Case £8 17s. 6d.

16-mm. Kodak Auto-threading Projector, 250 watt, resistance, case, cost £110. £47 10s. 0d.

16-mm. Ensign Turret Camera, f/2.5, 100 ft. Case, £29 10s. 0d.

16-mm. Kodak BB, f/1.9, 100 ft. Case, £18 18s. 0d.

16-mm. Ensign Super Luxe Projector, 250 watt, resistance, Case, Cost £50. £29 10s. 0d.

16-mm. Bolex, f/3.5, 100 ft. Case £8 17s. 6d.

400 ft. Empty Reel 16mm. New £3s. 6d.

16-mm. Kodak BB Camera, f/3.5, 50 ft., as new, £8 17s. 6d.

16-mm. Zeiss Projector, 100 watt, motor, resistance, case, Cost £25. £12 12s. 0d.

Kodavolour Filters, for f/1.9 BB, £2 17s. 6d.

16-mm. Zeiss Camera, f/2.7, very small, fits the cost pocket. Cost £24. £12 12s. 0d.

Thalhammer Super Tripod, tilt, £5 17s. 6d.

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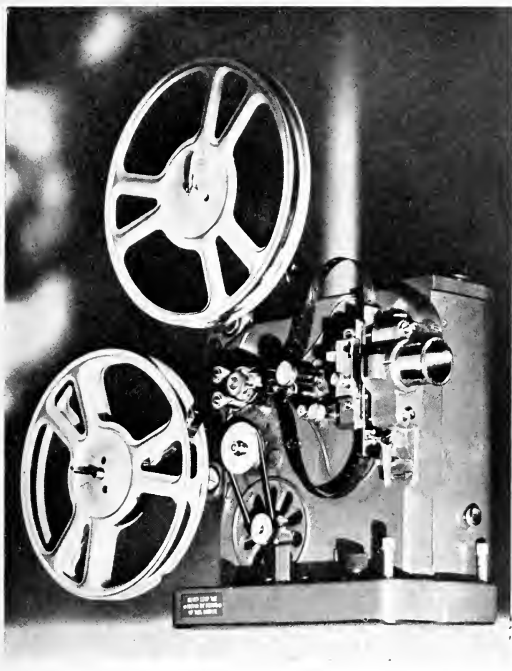
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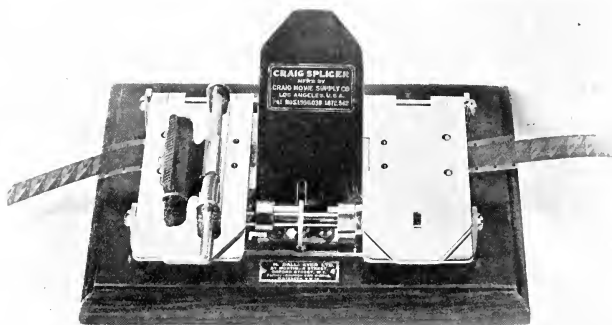
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two kinds of threads, and tested with several cameras of different types and makes proved thoroughly satisfactory.

### Two Excellent Splicers

Editing and splicing being dealt with in another portion of this issue, readers will no doubt be interested in the two photographs of the Craig 16-mm. splicers known respectively as the Senior and Junior models. The Craig film splicer, which has a deservedly high reputation, is so designed that splicing can be carried out in comfort with both accuracy and rapidity, and we have frequently made splices with this apparatus in less than half a minute from the time the two broken pieces of film were first placed in the device to the time when the film was ready for projection again, using a rapid drying cement. The action of the apparatus is quite simple and the procedure is as follows.

The two broken ends of the film are placed one on each side of the device and clamped down over guide pins. The central portion or flap is then pulled over and shears both sides at once leaving, on the left-hand portion, a strip of film ready for scraping. The scraper, which is of the dry type, is pivoted on the top of the left-hand portion and being brought over is rubbed backwards and forwards on the exposed film. After a few rubs the emulsion is



The Craig Senior Splicer

removed, whereupon a thin layer of cement is painted on the exposed part. The right-hand portion of the splicer (carrying the second half of the film) is then slid to the left and brought down upon the left-hand part, thus bringing the two pieces of film together. A spring clip holds the two pieces firmly in contact, and after a few seconds the flaps can be lifted and the now accurately spliced film removed.

The Craig Senior splicer has hitherto been sold at £4 10s., but the price has now been reduced to £3 3s., which

should considerably increase its popularity.

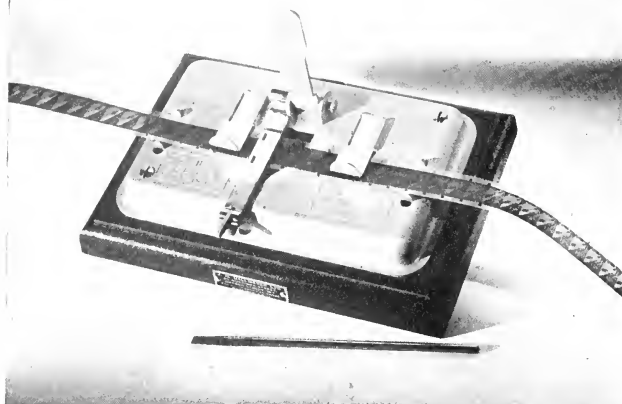
The Craig Junior splicer, which is a smaller and simplified edition of the other model, sells for 30s., and while not so refined in its construction, still gives perfectly accurate splices very conveniently. The procedure is somewhat different, the two films being placed in sliding clips and the two ends cut simultaneously by bringing down the cutter. Scraping is now done on the exposed portion by means of a scraping blade provided (it is held in the hand) in

**Portsmouth Camera Club****[Cine Section]**

THE Portsmouth Camera Club is anxious to start a Cinematograph Section and have asked Mr. Clifford Worley, of 9, Arundel Street, Portsmouth, and 18, Emsworth Road, Havant, to give a demonstration with 9.5-mm. film at Cumberland House, Southsea, on October 17 at 7.30 p.m. Two projectors will be used side by side, and both professional and amateur films will be shown. Anyone interested in cinematography is asked to communicate with Mr. Worley, and will be welcomed at the meeting.

**Remarkable Reference Book**

"Le Tout-Cinema." This remarkable directory is probably well known to those of our readers who take more than a local interest in the professional cinema, as it has been published annually for eleven years. In its two thousand pages are to be found the telephone numbers, addresses of Continental artists and portraits, directors, authors and cinema theatres; journals and journalists; buyers and sellers of films. It is published by Publications Filma, 19, Rue des Petits-Champs, Paris (1), at 30 francs in France and 50 abroad.



The Craig-Junior Splicer

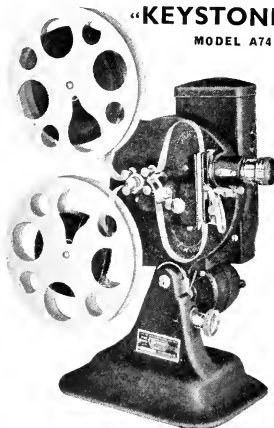
this case it being necessary to moisten the film before the scraper is used. After scraping, the right-hand film is moved forward two frames, so as to bring the two parts together, and if this is lifted slightly the cement can be applied underneath, the two pieces of film brought together and pressure applied by means of a spring clip.

This splicer has also been thoroughly tested and the finished results are

indistinguishable from those obtained with the other model, the difference between them being, of course, that the larger and more expensive instrument is easier to use and more rapid in its action. Both, however, can be recommended as excellent instruments at their respective prices. They have been submitted to us by Messrs. J. H. Dallmeyer, Ltd., of 31 Mortimer Street, W.1.

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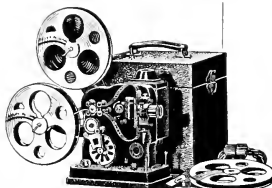
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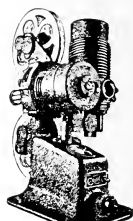
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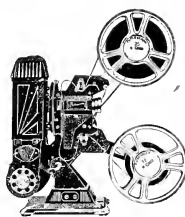
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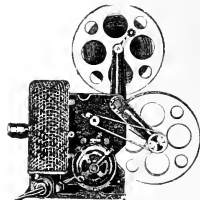


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# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 14th October

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** President, Leslie Cresswell, Main Studio, 22 Jocelyn Road, Richmond, Surrey. The final scene of our first production was shot at The Odd-fellows' Hall, Richmond, on September 7. Mention must be made of Mr. A. Upson, who controlled the lighting system, as his arrangement of same, to cope with the rather large set, is well praiseworthy. For the first film of the society we are very satisfied, and are now waiting to receive it off the editing bench, when it will be given its premiere. The experience we have gained during the making of this photoplay has been well worth the trouble and time taken.

Our travel picture, "Wild Wales," is just on completion, and that also is receiving the final touches before being shown.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham, Kent. Productions No. 4, "Even A Worm—" 9.5-mm.; No. 5, "The Crystal," 16-mm.; No. 6, "Burying Blinkie," 9.5-mm. (the lady members'

film); No. 7, "Tragedy Party," 9.5-mm.; No. 8, "All is Not Gold—" 16-mm. are this season's quota of society productions. None of them exceeds one reel in length, as this season our policy has been shorter and more films, thus enabling us to give our acting members more work. Nos. 5 and 7 are still being shot, but the others are complete except for editing and titling.

**BELFAST AMATEUR CINE SOCIETY.** Hon. Secretary, S. S. Green, 107 Victoria Street, Belfast. Since taking over our new premises we have gone ahead and have practically finished two productions, one of which, "That's Murder—That Was," written and directed by Dr. J. G. Ryan, chairman of the society, is now on the editing bench. Our other production, "Retribution," written and directed by Mr. C. Torney, is also well on the way to completion. The photography of both was in the charge of Mr. R. Weaver, who has taken over the position of chief cameraman.

Our new studio, which we hope to open officially this month, has been fitted up by the club electrician, Mr. G. Farrel, to take

10,000 watts, and we have also built several interchangeable flats so that we can get any sort of interior we need. Notices have appeared in the local Press about our activities and, thanks to these and to our notices in HOME MOVIES AND HOME TALKIES, our membership is increasing so fast that we shall soon have to have a waiting list, and we are looking forward to an interesting winter session. Our news reel is gradually being added to and edited, and so far is progressing very well. It should be an interesting record of local, as well as international, events as it includes the Ulster "Grand Prix" and some shots of the Ulster "Tourist Trophy."

**BRITISH ASSOCIATION OF AMATEUR CINEMATOPHAGERS.** Hon. Secretary, G. Collyer, 11 Soho Square, W.1. The B.A.A.C. is continuing its work with respect to ciné competitions. In view of many requests, and partly due to the fact that the exceptional summer weather has been against indoor work, the closing date for the *Sunday Referee* Ciné and Story Competition has been put back to Saturday, November 11. The Editor of this journal, Mr. Percy Harris, has kindly accepted the invitation by the B.A.A.C. to join the panel of judges, under the presidency of Lord Lee of Fareham. In response to several requests, it has been agreed to accept films for the *Sunday Referee* Competition which were commenced prior to the beginning of this year, provided good cause is given.

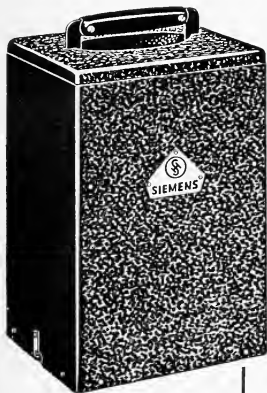
With regard to the International Competition operated in December in Paris, the B.A.A.C. wish to point out that each country is permitted to enter only one entry in each class, and as the B.A.A.C. is the relevant representative for entry for this country, it has the task of selecting suitable films. Last year, the *Eva* Competition formed a representative collection

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of films from which the selection was made. This year, the *Sunday Referee* Competition films will form the basis of selection, but other films will be considered if the secretary is duly notified. Owing to the pressure of work and the desirability of avoiding clashing between competitions, it is proposed to hold the *Era* Competition early in 1934.

**BRONDESURBY CINE SOCIETY.** Headquarters, St. Anne's Hall, Salisbury Road, N.W.6. Hon. Secretary, J. E. Holroyd, 135 Dollis Hill Avenue, Cricklewood, N.W.8. We regret to announce that, owing to other claims upon the time at his disposal, Mr. C. F. W. Dickens is unable to continue his duties as secretary, which office he has held since the inception of the society. Mr. J. E. Holroyd has been elected in his place and all enquiries should be addressed to him at the above address.

September 7 was a red letter day with the society, in view of the Willesden Charter Celebrations. The Organising Committee kindly granted passes to five of our cameramen, who were able to secure a very complete filmic record, both of the procession and the ceremony in King Edward VII Recreation Ground, at which the Lord Mayor of London (Sir Percy Greenaway) presented the Charter of Incorporation to the Charter Mayor. Several shots were also obtained at the Celebration Lunch which followed, and although some of these were not completed until nearly 3 o'clock, the generous co-operation of Messrs. Pathescope, Ltd., made it possible to show the entire film, roughly edited, at the Charter Mayor's Ball which was held in the evening at Wykeham School and at which over 400 people were present. This, we believe, creates a new record for amateur cinematography.

Sequences were likewise made of the fireworks display and public dancing in Gladstone Park and elsewhere, as also of the Fair in King Edward Park, and the complete production will be included in some of our future programmes.

Members will shortly have a studio placed exclusively at their disposal, and further details will appear in our next report. We repeat our invitation to any reader who cares to attend one of our meetings. Guest tickets may be obtained free from the society's chairman, Mr. J. E. Skewes, 81 Cambridge Road, N.W.6.

**DERBY AND DISTRICT CINE SOCIETY.** Hon. Secretary, Leonard Potter, "Abbotsmead," Darley Abbey, nr. Derby. Following a notice in these pages in July, we have now held our inaugural meeting and have about a dozen members. The objects of the society are discussions, lectures, debates, scenario-writing, film-producing, apparatus construction, outings, and projection nights; and anyone interested should write to the Hon. Secretary at the above address.

**EASTERN AMATEUR CINE SOCIETY.** Hon. Secretary, C. Packman, 18 Margery Park Road, Forest Gate, E.7. Our society is now well on its feet since re-organising at the beginning of the year, and we have acquired a spacious studio at Forest Gate, where we hope to do some serious work during the coming winter months. In August we made a film entitled "Misunderstood," which will shortly be in the hands of the editor, A. Fordham, and when finished will run into two super reels of 9.5-mm. stock. We have also completed a film for the "Ethmal Green and East London Housing Association, Ltd.," comprising two supers of 9.5-mm., which we are to project for them during their winter campaign. We still have vacancies for male and female members.

**FANFOLD (WESTMINSTER) A.C.C.** President, L. E. Jankinson; Hon. Secretary, Glynn A. V. Jones, 8 Tanswell Street, S.E.1. This club is definitely progressing in its activities, apart from the shooting of its first film, "Chance Meeting," work being held up on this owing to the leading lady being away.

The title of the club is now as above, with meeting rooms at the Coach and Horses Inn, Avery Row, Bond Street, W.1, and meetings are held every fortnight. On September 11 we projected two films, "Drifters," kindly lent us by the E.M.B., and "Metropolis," both of which proved interesting. We would like to hear from other clubs with a view to showing their 9.5-mm. productions.

In spite of increasing membership, we still have vacancies for new members. Anyone interested will be welcomed at our meetings, and full details of the club can be obtained from the hon. secretary at the above address.

**FELIXSTOWE AMATEUR PRODUCTIONS.** Hon. Secretary, Edmund F. Pipe, Kuling, Foxgrove Lane, Felixstowe. The above society has just completed the production of a short comedy film, "Love and Cigars," based on a short story by H. Gibson Warwick. This film, which has taken a month to produce, is about 300 ft. in length and is on Pathé film, the new "R.O.F." stock being used throughout. It is hoped that the editing, etc., will soon be completed and the film should be ready for exhibition by the time this report is published.

The production of "Love and Cigars" was in the hands of the secretary, who also acted as cameraman. The actors were Miss Brenda Potter, Mr. N. H. C. Thompson, Flight-Lieut. Fleming, Mr. H. J. Bannister, Mr. Douglas Morrison, and Mr. Charles Munro.



# Gevaert



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### PAN SUPER REVERSAL

Coated with Panchromatic emulsion of remarkably correct colour sensitivity combined with great speed and fine grain  
Speed to daylight:

23 Scheiner  
H & D 1300

Price 3s. 3d. Processing 2s. 6d.

per spool of usual 30 ft.

**IMPORTANT.**—When handing this variety to your dealer for processing it is of the utmost importance that it must be marked as Gevaert Pan Super, for processing by the special Gevaert method

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### ORTHO REVERSAL

Note the prices, and the total cost, of the only 16-mm. Reversal Film sold at separate prices

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	100 ft.	50 ft.
Film	13s. 6d.	7s. 6d.
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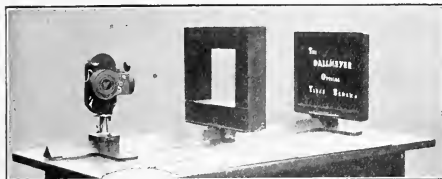
Fine Grain. Exceptional latitude in exposure, and by the Gevaert Processing method a brilliant fine black result

Do not guess at exposure.  
Use a meter and make sure.

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The Dallmeyer Titling Outfit is novel, new in design, embodying the principle of the triangular optical-bench as the base for aligning and retaining a degree of accuracy relative to Camera and Title.

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Write for illustrated Catalogues and particulars, and title your film this autumn.

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**FINCHLEY AMATEUR CINE SOCIETY.** Hon. Secretary, J. C. Lowe, "Elmleigh," Tenterden Grove, Hendon, N.W.4. The annual general meeting of this society will be held at the studio on Monday, October 23, at 8.15 p.m.

The winter programme is well in hand, opening with our public show at "Arcadia," Church End, Finchley, N.3, on November 3 and 4, when the society will again assist local charities, and an interesting programme of amateur films will be shown.

Our studio has been in course of reconstruction during the summer months, and has now assumed a very attractive appearance. As usual, members will be encouraged to show their films for discussion and exchange of views.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8.

Our cameramen have to look to their laurels! We are agreeably surprised to find we have secretly been fostering a lady cameraman. With an eye on HOME MOVIES and HOME TALKIES Film Competition, she bought a cine camera and made up a 9½-mm. film of animals, but unfortunately missed the final date of entries by 24 hours. Now she has a cruise film to finish off. *Would other lady cameramen care to exchange with her?*

We are also pleased to report that we have been called upon to "shoot" two camp films. One on 16-mm. for the London Division, Church Lads' Brigade, and the other on 9-mm. for the Westminster Girl Guides. With our members' own private efforts, it can be readily realised our titling and editing benches are going to be working overtime.

We are arranging for the coming winter season a complete series of Projection Nights, consisting of two per month, alternately 16-mm. and 9-mm. One interesting

series will be industrial and advertising films showing the products of well-known companies. A hearty invitation is extended to any persons interested in seeing these shows, and the hon. secretary will be pleased to answer any inquiries at the above address.

**MAYROSS MOTION PICTURE PRODUCTIONS (HAMMERSMITH).** President, S. G. Finch; Hon. Secretary, W. G. Wright, 44 Burr Road, Southfields, S.W. We are still searching for a club room with more scope for set building, etc.

"Life's Triangle," a dramatic attempt by Mr. Fred Stone, has almost reached completion. A small station sequence is all that remains to be shot, subject to the rest of the film not requiring any retakes after processing.

Vacancies occur for a few more members. The subscription is 1s. per month.

**THE METEOR FILM PRODUCING SOCIETY.** Studio, 234 Sauchiehall Street, Glasgow, C.2. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W. This society has made arrangements to hold in Glasgow on Saturday, October 14, an Amateur Film Festival, open to all cine clubs in Scotland. Preparations for this have kept members busy during the past month, and the society is to be congratulated on the fact that Mr. Victor Saville, director of "Sunshine Susie" and many other notable productions, has agreed to come north and to act as adjudicator at the Festival. Films entered (there is no fee) may be of any class, on any gauge of film, and of any age. They must have a screen duration of at least ten minutes, must be amateur productions, and must be entered through a cine club, society, or group with headquarters in Scotland. Any Scottish clubs who have not received full particulars direct from the Meteor Film Producing Society and who would like to enter one or

more films should communicate without delay with the secretary. The Festival will be open to the public, with a charge for admission. Anyone interested may have full details on application.

The society's three films, "Nadia," "Hair," and "All On a Summer's Day" are at last completed, and will be screened at the Festival.

Other items of the month were the making of a film, in the studio, of a family who wished to send pictures of themselves to relatives abroad, and the shooting of a dinner-dance sequence within the precincts of Glasgow's one and only night-club, the "Piccadilly," the management most kindly placing the premises at the disposal of the society for the whole of one Sunday, complete with band, waiters, and all accessories.

The annual general meeting will be held in the studio at 8 p.m. on Wednesday, October 4. Anyone who would like to learn of the work of the society with a view to joining will be welcomed at this meeting.

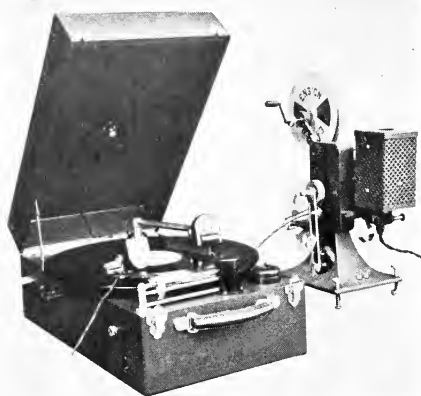
The first of the winter fortnightly meetings are fixed for October 10 and 24 in the studio. Both are projection nights, when films from English clubs will be shown. Guests of members are invited.

**NORWICH AMATEUR CINE SOCIETY.** Hon. Treasurer and Chairman, H. J. Accock, 85 George Borrow Road, Norwich. Formed only six months ago, this society has in spite of numerous difficulties nearly completed two productions, and we have a story written by one of the members which will go into production immediately the outstanding shots in our main film, provisionally entitled "The Switch," are taken. This has already been put into scenario form and will include some shots from an aeroplane.

(Continued on page 197)

# THE MASTERPIECE OF INVENTIVE GENIUS

The W.G. Synchronizer (British Patent 358,471)



Complete with Microphone, Discs and Flexible Drive to Projector and Camera  
21 - 8 x 12 1/2. Price

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Makes records at 33 1/3 with pictures passing at 16 gates per second.

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Plays ordinary gramophone records at 78 revs.

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RECORDS RECORDED IN YOUR  
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NO BAD TRACKING, Etc.**

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Can be used as a Microphone, Pick-up, Loudspeaker or Sound Box.

The Invention of the Age

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200 feet 16 mm., with sound on disc. 33 1/3 revs. PRICE **£2 10s.**

**SILENT FILM**—Blackpool Illuminations.  
200 feet 16 mm. Write Now PRICE **£1 5s.**

**THE NORTH BRITISH FILM AND RECORDING CO.  
BISPHAM, BLACKPOOL**

## NEWS OF CINE SOCIETIES

(Continued from page 195)

Our activities on the social side during the forthcoming season will include dances, whist drives and variety turns at intervals on projection nights. On these occasions two projectors will be used to eliminate the annoying wait between reels, and we are constructing an amplifier with dual turntables to provide a continuous musical accompaniment. Members of our technical section are experimenting with sound-on-film, and results so far are very encouraging. We have decided to process our own films in future, having obtained very good results in recent trials.

We would draw attention to the change of secretaryship.

**SEEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. The film which we are now producing, "The Girl From Nowhere," is nearly finished, though work has been very slow owing to the indisposition of our author-cameraman, Norman Rowlandson. We have encountered difficulties with the new Pathescop P.S.P.E. film, owing to the fact that it is not so fast as the old P.S.P., and our lighting equipment has not been able to cope with the drop in sensitivity. In order to overcome this we have used an outdoor "studio" for some of the scenes and we find that this produces a very non-grainy and well-lit picture with either R.O.F. or P.S.P.E. Reflectors have been necessary and three have been used; two of 2 ft. by 3 ft., one of 3 ft. by 1 ft.—all soft reflectors being coated with white paint.

No new members are needed at the present time.

**STAR PRODUCTIONS.** This society has recently changed its address, and the Hon. Secretary (W. Irons) will now be

found at 78 St. Michael's Mount, Northampton.

**STOCKPORT AND DISTRICT 9.5-MM. CINE CLUB.** President, Harold Jones; Hon. Treasurer, J. Ford; Hon. Secretary, S. Dent, 35 Neston Grove, Alkwood, Stockport. The above newly-formed club has been experimenting during the past few months exclusively on Pathé 9.5-mm. stock. Excellent results have been obtained and hopes are entertained for a successful season next year.

Anyone interested in cine-photography is welcome as a member. The membership fee is only 2s. 6d. per annum, and includes the privilege of use of a cine camera when desired, projection nights, etc. Applications for membership should be addressed to the secretary at the above address.

It is hoped to raise funds by means of a series of local cine shows this winter.

**SUDBURY (MIDDLESEX) AMATEUR CINE SOCIETY.** Hon. Secretary, F. Midgley, Tudor House, Priory Hill Avenue, Sudbury. Owing to the letting of Sudbury Priory, our old headquarters, the society is at present without an official home. All our members are now engaged in feverishly searching the neighbourhood for possible new premises, and we are hoping that these will soon be procured. In the meantime work has been brought to a standstill.

Since its inception in the early months of this year the society has been singularly unfortunate and has encountered delay after delay, often of considerable duration. However, all the members remain loyal and not once has anyone grumbled, so once we secure permanent premises again we should be able to go straight on to success.

On behalf of the Society, I would like to take this opportunity of thanking HOME MOVIES AND HOME TALKIES for the helpful publicity given us.

**SYNCHROLUX SOUND FILMS.** Hon. Secretary, R. F. Hasdell, 8, St. Michael's Mount, Northampton. This society is now well on the way with a new film, temporarily entitled "Whitchall 1212"—a dialogue story written specially to suit synchronised disc recording, which will run into approximately 150 ft. of 9.5-mm. stock. At this length, the sound is comfortably accommodated on two discs (10 in.), so we are making it in two parts. Some aerial scenes are included, and both outdoor and indoor work will be necessary. All dialogues will be recorded at the same time as it is photographed, synchronisation by the Synchrolux system.

A further film of an educational type is also in hand, and consists of peeps at the various insects, etc., found in the garden. Some of the shoots of spiders and bees have come out remarkably well and the film promises to be really interesting. In this case the sound accompaniment will consist of a synchronised talk, and will therefore be recorded after the film has passed its final editing.

The arrangement and editing is by S. Patrick and all sound recording is done with a Gairmor outfit, which has proved very satisfactory.

Please note that there are 90,000 people in Northampton (and no other cine society). Won't one or two of them, who are keen 9.5 enthusiasts come and help us? The only qualification is the possession of projector or camera and common sense. Anyone interested should write to the hon. secretary at the above address.

**THAMES VALLEY AMATEUR CINEMATOGRAPH SOCIETY.** Headquarters, Cine House, 6, Park Road, Teddington, Middlesex. Hon. Secretary and Treasurer, Harold H. Hastings, "Clovelly," Teddington Park, Teddington, Middlesex.

## Before buying a Cine Camera

... you must see Sands Hunter's range of second-hand models! Every instrument has been thoroughly overhauled and is guaranteed to be in working condition equal to new.

**Model B Cine—"Kodak,"** Model B Cine—"Kodak," 13.5 lens, complete with leather case, 40s. 6d., for £10 10s. 0d.

**Zeiss Ikon Kinamo,** 12.7 Tenar lens, the smallest 16-mm. camera. List price £24 6s. 6d., for £12 0s. 0d.

**Pathé Baby Cine,** 13.5 lens, motor attachment £3 15s. 0d. £8 17s. 6d.

## When you've bought your Camera

### YOU WILL NEED A PROJECTOR

**Model A Kodascope** 250-watt lamp, extra 10s. lens, complete with variable resistance... £32 12s. 6d.

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**Easton "50" Portable** Projector, for use with 40 or 12 volt accumulators £5 15s. 0d.

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The ELECTROPHOT

For "Still" or Cine Cameras. It is the only exposure meter using the Rhumaine ELECTROND self-generating photo cell which gives an exposure reading that is right to the fraction of a second. Price, with leather case £7 7s. 0d.



The CINEMETER

Measures the light reflected by the subject and shows at a glance the correct lens No. used... £1 10s. 0d. Leather case, 6d., extra.

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PHOTOGRAPHIC DEALERS SINCE 1874

This new society has recently been formed by some experienced and enthusiastic amateurs, its object being to stimulate, create and further the interest in amateur cinematography in the Thames Valley and district. The society proposes to present each month a news reel showing local events, in addition to making films of an interesting character. Story films will be produced at a later date, and members now meet weekly for the purpose of mutual assistance and discussions on technical matters. Film tests of aspiring film artists are also being made.

The membership is limited to twenty active members, each one of whom has something to offer in the way of camera work, projection, sound, titling, scenario writing, etc., etc. Vacancies exist for honorary members and negotiations are in progress for a studio where interior work will be carried out throughout the winter. The society possesses an abundance of cameras, both 16-mm. and 9.5-mm., projectors, lighting and sound equipment.

**WHITEHALL CINE SOCIETY.** Chairman, Mr. J. F. Marshall, A.R.P.S.; Hon. Secretary, Harry Walden. "Heatherbell," Copse Avenue, West Wickham, Kent. Headquarters, 6, Richmond Terrace, Whitehall, S.W.1.

The Whitehall Photo-Cine Group is dead. Long live the Whitehall Cine Society! In the last report which appeared in HOME MOVIES and HOME TALKIES reference was made to the taking of a film of the Inland Revenue Sports Meeting, by some of the members employed in that department. This was edited as quickly as possible and subsequently shown a number of times after office hours, there being a total attendance of about 250. A number of other films made

by members, including some very fine studies of wild birds feeding their young made by Mr. J. Chear, were also shown. The shows certainly made some new cinematographers and a welcome increase in the membership in consequence is expected when the society next meets. The winter session opened on September 5 with the showing of the film made by Apex Motion Pictures, "Poor Jenny is A-weeping," with Mr. Leslie Wood in attendance. This will be followed on October 3 by a demonstration of the Kodak 8 apparatus, and on October 10 by a demonstration on methods of interior lighting by Mr. Ronald Craig. The society now has a mouthpiece in the "Civil Service Photographer, Cinematographer and Traveller," and all Civil Service cine or photo enthusiasts are recommended to obtain a copy each quarter.

**WIMBLEDON AMATEUR CINE CLUB.** Hon. Secretary, C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey. Headquarters, 79, Worpole Road, Wimbledon, S.W.19.

During the past months, members have been busy preparing entries for the competition, which will be held at the Studio, on October 14. Percy W. Harris, Esq., F.A.C.I., and Adrian Brunel, Esq., have kindly consented to act as two of the judges. There will also be an exhibition of "Stills" from club, and members' films, and incidental music will accompany each entry. Application for tickets, which are free, should be made to the hon. secretary as soon as possible, as the number is strictly limited.

It will be seen that a very attractive programme has been arranged for the winter months, and subjects covering almost every branch of cinematography have been included. In addition to meetings, filming

will take place on other evenings during the week.

The 16-mm. club film directed by J. Nunn has now been completed, and has been given the title "The Man From London."

**PROGRAMME OF MEETINGS (WIMBLEDON AMATEUR CINE CLUB).**

Meetings commence at 8 p.m. sharp. October 6, Annual General Meeting; 14, Members Film Competition (Judges: Percy W. Harris, Esq., Adrian Brunel Esq., and another); 20, members' evening; 27, programme of films by the West Middlesex C.C.

November 3, Studio Evening; 10, I.A.C. Dinner; 17, "The Sound Film" (Marcus F. Cooper, Esq.); 24, "The Film as a Personal Record" (G. H. Sewell, Esq.).

December 1, Members' Evening; 8, "Camera Work" (Basil Emmot, Esq.); 15, programme of films by Rhos Amateur Film Productions; 22, Members' Evening; 29, lectures by members.

January 5, Studio Evening; 12, "Direction" (Sinclair Hill, Esq.); 19, programme of films by the Beckenham Cine Society, presented by J. W. Mantle, Esq.; 26, Members' Evening.

February 2, "Lenses" (P. H. Revell, Esq.), also film showing manufacture of "Modern Photographic Lenses" by Messrs. J. H. Dallmeyer, Ltd.; 9, Studio Evening; 16, programme of films by the Newcastle A.C.A.; 23, Percy W. Harris, Esq., F.A.C.I. March 2, "Kodacolor" demonstration; 9, Members' Evening; 16, "The Film in Everyday Life" (E. H. Anstey, Esq.); 23, Studio Evening.

April 6, "8-mm. Cinematography" (T. Stewart, Esq.); 13, Demonstration of Studio Lighting (F. Dowers, Esq.); 20, Studio Evening; 27, Members' Evening.

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### MODEL "P.A." BOLEX

250-WATT LAMP. Reflected light. Forward and Reverse. Automatically stops in notched titles. Still picture device.

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TO LET US QUOTE DURING OUR SALE. X FOR A NEW BOLEX OR PATHSCOPE WILL ASK YOU IT WILL PAY YOU X OUR ALLOWANCE PRICE ON YOUR OLD APPARATUS IN EXCHANGE

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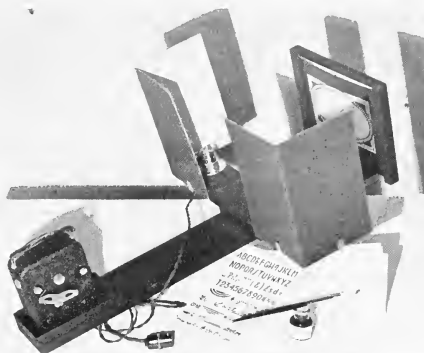
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See the new CINECRAFT Film and Title Tints, giving colour effects of great brilliance and charm. The complete set

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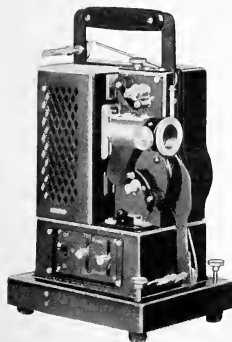
### See also the CINECRAFT Felt LETTER SET

With special Title Mask, holder board, tweezers, 100 felt letters, numerals, etc., for white on black or for black on white worded titles.

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I wanted to be sure of the finest trouble-free winter entertainment that money could buy—so I chose the Siemens Cine Projector. Its host of modern refinements include : Self-contained resistance ; Silent take-up which does not engage the film perforations, thus preventing wear and tear ; two- and three-bladed shutters ; motor rewind. The Standard model has a 200-watt lamp producing the very high light intensity of 130 lumens and gives a picture of theatre size and brilliance.

#### THREE MODELS

SIEMENS "Standard" 16-mm., complete with case	£65
SIEMENS "Home" Projector (a small edition of the "Standard")	£36
SIEMENS "Superlux" Projector for halls and lecture rooms	£96

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London, E.C.

## FILMING ON TOP OF THE WORLD Cine Kodak on Everest

A REMARKABLE film giving a moving picture record of this year's attempt to climb Mount Everest was recently shown to members of the Expedition Committee and the Press at the Kingsway Offices of Kodak, Ltd. The film, which was taken by Mr. Wyn Harris, took over an hour to show and brought home very vividly to the audience the difficulties and dangers of such a climb. The final shots were taken at an altitude of 27,800 ft. with the peak of Everest so irritatingly near that one could readily imagine the chagrin of the climbers in having to abandon the attempt with the arrival of bad weather.

Mr. Wyn Harris was himself present and accompanied the film with a

running commentary. In a subsequent interview with a representative of HOME MOVIES and HOME TALKIES, Mr. Wyn Harris paid a tribute to the efficiency of the apparatus—a Cine Kodak Model K., fitted with a 1-inch 1.9 lens interchangeable with an f/4.5 long focus lens for telephoto effects. The only noticeable action of the intense cold was to cause a slight slowing up of the motor, which Mr. Harris said he could easily detect by the ear but which apparently did not display itself in the finished picture. Practically all of the film was taken on Kodak Super-Sensitive and when a filter was used (which was quite frequently) this was a two times, but it was noticeable that even without a filter the excellent colour correction of the film itself served to repress the normal excessive sensitivity to blue and give natural skies.

Although Mr. Wyn Harris had very little experience previously with a cine camera, the resulting picture would be considered a remarkable effort if taken by an expert cinematographer. The copy shown had been duplicated from the original reversal film and it suffered somewhat in quality for this reason.

The  
**Cine Nizo**  
9½mm. Mod. F  
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advantages:



- ★ Hand crank for single frames
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## MORE MICKY MOUSE

**New British Arrangements**

IN the August issue of HOME MOVIES and HOME TALKIES we announced that both Mickey Mouse and Silly Symphony films were now available in England in both 8-mm. and 16-mm. sizes through the Amateur Cine Service, of Bromley, Kent. Readers will be very interested to hear that Ensign, Ltd., have now acquired by special arrangement with Mr. Walt Disney the sole and exclusive agency of Mickey Mouse and Silly Symphony films in this country and are issuing no less than 15 Mickey Mouse 100 ft. reels and 13 Silly Symphonies, also on 100 ft. reels. These are known as Mickey Mouse and Silly Symphony Ensign-areals, and are being sold at £1 1s. per reel. Messrs. Ensign, Ltd., have sent us three typical films for review, namely, "The Wild Ride," "Jungle Jinks," and "Nursery Rhymes," all three of which caused howls of delight when we tested them on a juvenile audience.

## FILMING A ROYAL VISIT

(Continued from page 168)

Some of my best shots were obtained at the actual opening ceremony, including fine close-ups of the King and Queen and the Bishop of Ripon.

The enthusiastic crowd presented many thrilling shots when they broke through the police cordons and a panorama up and down the house windows through which dozens of people were looking gave a very amusing effect. I also took a shot of the Royal Standard flying above the civic building. At 2.45 p.m. I obtained my last shots of Their Majesties leaving the civic hall and entering the closed car. A shot of the car (taken from a low viewpoint) passing and receding from the camera gave a good farewell when followed by a cheering crowd shot.

The concluding scene was provided by the resumption of the usual everyday traffic. There had been a Royal visit!

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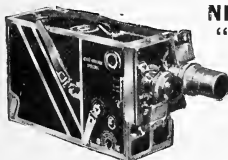
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The new Cine Kodak Special Professional camera for the amateur. Removable magazine, turret front, fullsize gate focussing, speeds 8 to 64, hand crank "fades" and "dissolves" forward and reverse. **£155** cash, or nine monthly payments of **£18 1 8**. Tripod **£12 10 0** extra.

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Siemens camera, loaded in one second with 50 ft. 16-mm film, f/2.8 lens, speeds 8-64, automatic iris control allowing speed to be changed while camera is running. **£30** or nine payments of **70s.**

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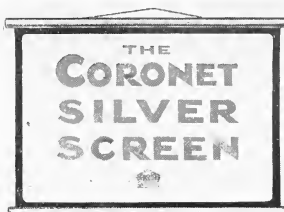
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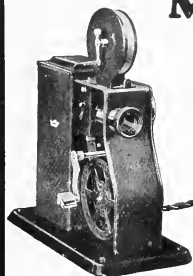
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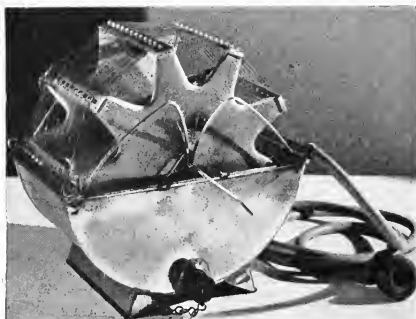
Increased reflective Power. Even distribution of light. Makes your pictures beautiful and real. Practically uncreatable. Size of picture 21 ft. 6 in. x 11 ft. 8 in.

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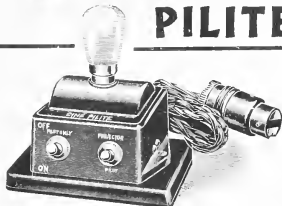
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## HOME CINE CIRCLES

**Here Are Some Leaders—  
Who Will Follow?**

THERE are movie-makers in every part of this country whose interest is mainly and quite naturally centred on the making of home-made pictures; pictures of the family and its doings, of the children and the old folk, of friends, outings and holidays—in fact, of all that goes to make up the beauty and the background of life.

In the September number of HOME MOVIES and HOME TALKIES we said that "in thousands of homes there are movie-makers of this kind who would, we believe, jump at the chance of meeting others who share their point of view," and we invited any reader who agreed with us to give a lead.

As a result many readers have written to us welcoming the idea and asking for advice as to the best way of starting a Home Cine Circle.

Well, there is no great difficulty about it. The best way would be to approach some of your friends and suggest that you should meet weekly or monthly for the purpose of seeing each other's pictures, of exchanging ideas and, possibly, of arranging movie-making outings. The shows could be helped out by a library film if necessary and, we suggest, refreshments of some kind. If a group of friends took it in turns to offer hospitality the cost would be trifling, but the gain in the friendliness would be great.

In the meantime here are the names of some pioneers who are ready to give a lead and anxious to hear from other readers of HOME MOVIES and HOME TALKIES who would join them:

Mr. MARTIN PALMER,

Leventhorpe Hall,  
Woodlesford, Nr. Leeds.

Mr. ALLAN RAMSAY,  
331, Ecclesall Road South,  
Sheffield.

Mr. THOMAS P. LITTLEMORE,  
Alvanley Road,  
Helsby, Cheshire.

Letters have also been received from readers in Leicester and Newport, Mon., who would like to get in touch with others who would help them to start Home Cine Circles.

So a beginning has been made!

As soon as it "gets going"—that is to say, directly we hear that some of these circles are really in existence—we shall have an announcement to make which will not only be interesting but encouraging to those who are taking part in what we believe to be a great and much needed movement.

## HOME CINE CIRCLES

Communications for publication in the November issue of "Home Movies" should be addressed to Home Cine Circles, "Home Movies," 8-11 Southampton St., Strand, W.C.2, and reach this office not later than Oct. 14.

## The DREM Cinemeter

An Automatic Exposure Meter.

For any Cine Camera.

Correct measurement of light value is absolutely essential to ensure perfect pictures with a cine camera. You cannot go wrong if you use a "Cinemeter"—the Drem exposure meter designed for use with any cine camera. Automatic "stop" when correct lens diaphragm is indicated.

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EXTRALITE  
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MOVIES

# YOUR CINE QUERIES ANSWERED!

*Is there a cine problem bothering you? Have you some difficulty in which you would like expert help? Do you want to know where to obtain certain apparatus and what it will cost? HOME MOVIES is at your service in this and many other ways.*

Address your query to: *The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

**K. N. F., Birmingham,** is about to make a film of which several copies are needed but is afraid he will have difficulty in cutting and editing both the positive and the negative films if he uses the neg-pos process.

**Answer.**—Your difficulties are largely imaginary and actually preparing a film of this kind is most fascinating work. After you have received back both negative and positive from the processing station put the negative on one side and start on the positive. First of all take a large basket such as a clothes basket and roughly line it with

a sheet and place this alongside of your chair when you sit at a table. Then put the reel on your re-wind arm and run it off until you come to the end of each shot. Cut with the scissors, and drop the piece in the basket. Separate the whole film in this way into the different shots and then cut off one frame from each of the shots and lay these separate frames on the table, leaving the various lengths in the basket. Do the same with the reel containing your titles.

The next thing to do is to arrange the single frames both scenic shots and titles,

on a sheet of paper in the order which appears best and which gives the best continuity. If you do this on a sheet of ground glass under which is placed a frosted electric bulb you will find it very easy and interesting, particularly if you have a magnifying glass in your hand. Next take a clothes-horse or similar frame and after you have come to your final decision about the order of shots hang the various lengths of film in the same order over the clothes-horse ready for splicing. In general you will find that you have taken too much of each piece and as about five seconds is quite long enough for each shot to appear on the screen and as it takes five seconds for two feet to run through the projector (this applies to both 9½- and 16-mm. film) you will easily find how much to cut off each shot. When you have the lengths of film in the right order and of the right length, splice them and wind them on the second re-wind reel, and after rewinding give the complete positive a run through the projector. You can then make notes of what alterations you want to make in your cuttings. So far as the titles are concerned, if each title remains on the screen longer than it takes for you to read it through quickly twice, then cut it.

When you are satisfied with the positive replace the reel on the re-wind stand and wind it back to the beginning. Now take the negative and cut off into lengths in the basket just as you did the positive and hang the negative strips on the clothes-horse as before. Wind off the positive scene by scene and measure up each negative strip against its corresponding positive. You will find it very easy to match them, after which the negative can be spliced and run once only through the projector as a final check. The negative can now be sent to the processing house for as many positive

## INTRODUCING

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Convert your own Silent Films into Talkies at home. The "Permarec" method gives:—True tone reproduction of speech and music; is unbreakable, and can be played hundreds of times with *Steel needles*. Records can be recorded and finished at home in three hours with your own Radiogram or Wireless set.

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The "PERMAREC" flexible, unbreakable home recording record.

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prints as you require, and, of course, they will be returned as continuous films free from epics and in the correct order. This will make for steadier projection and you will always have your original negative intact for further copies.

**E. W., Leeds,** is also interested in filming these illuminations. He writes: "I have a Cine Kodak camera with f/1.9 lens, and I intend to use it at Blackpool during the illuminations. Using Kodak super-pan film, should I use the camera at f/1.9 with 8 or 16 pictures per second? Also, is Kodacolor film fast enough for this work, using the above camera at f/1.9 and 8 pictures per second?"

**Answer.**—We would recommend you to use the camera at the full aperture at 16 pictures per second. There is no such thing as a "properly exposed film" in such scenes, as bright lights invariably appear directly in the field of view and are themselves always over-exposed, while parts which are illuminated sufficiently well to show up clearly to the eye of the observer are invariably under-exposed. Such films, however, though being correctly exposed on no portion of their surface, can give a very realistic impression of the scene, as we have found from our own experience.

You have seen No. 1 of the new Film-At-Home News Reel, you will have seen some excellent pictures taken at the Crystal Palace Fireworks at 16 frames a second, which have received much praise from audiences. If one uses 8 frames a second movement is unnaturally speeded up and the silhouettes of people moving against the lights (always an attractive feature of such films) appear much too jerky in their action. So far as Kodacolor is concerned, it is certainly worth trying at 8 frames. Fireworks displays have often been filmed successfully in Kodacolor in the United States, although we have not seen any done in this country.

Our correspondent also makes a number of suggestions for articles, which have been passed to the Editor, who expresses his appreciation of the suggestions made.

**Miss D. P. P., London, S.E.14,** writes: "I am anxious for the films I have made to last indefinitely as they are records of the childhood of several children in whom I am interested. Should I take any special precautions in storing the film and are they likely to get worn out with showing, say, 20 times?"

**Answer.**—All such films should be stored in cans supplied for the purpose and kept reasonably moist by occasionally placing a disc of moist blotting paper in the tin, making sure that the wet paper does not touch the film. In this climate this need only be done occasionally (say once every three months) unless the films are used a great deal. Over-moistening causes mildew.

We, ourselves, have films—both 9½-mm. and 16-mm.—taken in 1924 and 1925 respectively, which are almost as perfect to-day as when taken and show no appreciable signs of wear. With a projector kept in good order and the film properly threaded with a clean gate, a film properly stored at least one hundred projections before any noticeable deterioration takes place, provided it is not allowed to get too dry and brittle.

**R. S., Manchester,** asks: "Can you tell me which is the cheapest Kodak projector for showing Kodacolor films? I have a Model K, Cine Kodak and a Kodascope C, projector, and I am under the impression that this will not show Kodacolor films."

**Answer.**—Special refinements in showing Kodacolor films, and the Kodascope C, will definitely not project Kodacolor, nor can the makers alter it to do so. The cheapest Kodak projector now marketed for Kodacolor costs £95.

**A. C. W., Bradford,** writes: "Could you let me have any hints on aperture, etc., when taking the Blackpool lights (September 23 to October 23)? My camera is a Pathé, with Meyer Plasmal f/1.5 and the film used Gevaert."

**Answer.**—With such an excellent equipment, splendid pictures can be produced. As you wish to use Gevaert film, we should recommend their panchromatic stock, which is very much more sensitive to artificial light than the normal or orthochromatic variety. The lens should be used at full aperture all the time and you should then get some exceedingly good pictures. We have frequently taken such scenes using an aperture of this order, and the results are certainly very remarkable.

**P. S. M., London, S.W.5,** writes: "I have a Weston 627 Exposure Meter, and am using a Pathé de Luxe 9½-mm. camera, and assume that my camera comes under the sub-head 'A' engraved on the side of the meter. Can you give me the approximate figures for film speeds which I could apply in using Pathé Direct Reversal and the other faster films which are now available from Pathé, Gevaert, etc.?"

**Answer.**—You are correct in your surmise regarding sub-head 'A.' Practical tests we have made with the new Pathé fine grain ortho (R.O.F.) show that the Weston figure of 12 gives reliable results for this film and 16 for P.S.P.F. Gevaert ortho reversal film can be treated as 12 and their pan super reversal as 16. These figures are for adequate, and not necessarily minimum exposures.

"HOME MOVIES," OCT., 1933

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**WANTED** for cash or exchange, baby cine cameras, projectors, films, accessories.—Frank, 67 Saltmarket, Glasgow.

**EXPOSURE METER**, new "Electrophot" Photo Electric Unit, 1932, battery, 100 ft. film, 100 ft. 10s. Sell 45 5s.—33 Dawson Place, W.2. Bayswater 3324.

**BLACKPOOL ILLUMINATIONS OF 1933.**—100-ft., 16-mm., 7s. 6d. No ready-made home movie film should miss this spectacular display of lighting. Also other 1933 productions, "The Liverpool Air Pageant," "Coney Island of England," "Macclesfield," "Bolton Abbey," and several others at 14s. per 100-ft., 16-mm. only. A good selection of new and second-hand 16-mm. and 9½-mm. film available. Have you seen the "Movie Maker" Cine Camera? It is a substantially built and reliable cine camera for 16-mm. film, only, at 43 8s. "Movie Maker" projectors from 43 10s. Second-hand projector bargains. Write for full lists. Wanted immediately, 16-mm. and 9½-mm. second-hand films for cash or exchange.—Casino Films,—"3 Haigh Street, Brighouse, Yorks.

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**HEATHCOTE OF NOTTINGHAM** allows good prices for 9.5 exchanges. He is making the whole of his library films S/B. Every film is checked on return from hire, guaranteeing best quality, trouble-free projection.—302 Radford Road, Nottingham. Phone: 75851.

**PATHESCOPE SUPERFILMS.**—For hire, 1s. 6d., 4 clear days. Condition guaranteed; latest releases, 3d. 6d. film, 100 ft. 3d. 6d. each. Lists free. Pathe cameras, projectors and accessories always in stock.—Cinefilms, 11 Bargehouse Lane, London, E.C.1.

**PATHESCOPE "LUX" PROJECTOR.**—Complete in carrying case, Spare lamp. Used demonstrations only, £11 15s.—Robinson's Home Cinema Service, Manchester House, Lowestoft (Suffolk).

**BRAND NEW BOLEX** sound-on-disc projector, turntable and amplifier; finest made. Practically noiseless, semi-automatic synchronising device while projecting 16-mm., 9-mm. and 16-mm. 250-vaolts; 100 to 230 volts. A.C. Epoc K 99 speaker; also book of coupons for 34 sound films, 400-ft. All in £130. 9-mm. and 16-mm. £79 10s. Can be seen.—C. Higginson, 4 Whittlesey Street, Waterloo, London, S.E.1.

**TITLES, 9 or 16-mm.,** made to order from 4d. King 9-mm. Trailer, 1s. 3d. Samples stamp.—Jackson, 8 Walton Road, Stockenhead, Warrington.

**9.5-mm. TITLES, 3d.; 1-ft., 5d.** "Fades," etc. "Finis" stamp.—Evans' Service, Dereham, Norfolk.

**BOLEX "D A" PROJECTOR,** takes 9½ and 16-mm. films, stops automatically on notched titles, forward and reverse; latest model; best twice. Cost £30; accept £20 10s.; no offers.—Box 158, HOME MOVIES.

**THE AMATEUR CINE SERVICE, 50a Widmore Road, Bromley, Kent.**—We save our customers money. It pays to compare our part exchange quotations and guaranteed repairs.—17c.

**SELECTED 9.5-mm. BARGAINS.**—200 B Projector, £10 17s. 6d.; Kid Projector, with resistance, 27s. 6d.; Coronet Projector, 30s.; Pathescope Home Movie Projector, latest double-claw, 77s. 6d.; Type C Motor, 39s. 6d.; Type S Motor, 27s. 6d.; Double Resistance, 16s.; Super-attachment, 39s.; Anti-thermal Condenser, 15s.; Super Krauss Lens, 15s.; Amplifier Lens, 7s. 6d.; Tilting attachment, 4s.; Redressing Mirror, 19s.; Two-way switch, 5s. 6d.; Lamp and Switch, 15s.; Lux Krauss 26-mm. Lens, 38s. 6d.; Lux 70-mm. Lens, 45s. Pathescope Tilting Outfit, 12s. 6d.; Dream Cinematist, 21s. 6d.; Baby Cine Chargers, 9d.; Baby Cine Camera, 1/2s. with motor, 45s.; Coronet 1/3.9 Camera, 42s. 6d.; F3 Cine Nizo Three Speeds, 27 7s.; Model B, 1/3.5, 24 7s. 6d.; 1/1.5 Meyer Meconator, 24 18s.; 1/1.5 Cine Nizo, three speeds, £22.—Below.

**SELECTED 16-mm. BARGAINS.**—Kodak Projector, 25s.; motor-driven, 55s.; Kodascope Model C, black, with resistance, 46 15s.; Pathell Model D, latest, £22; Ensign 250 Projector, 42s. 10s.; Talkatone Talkie Kit, in case, 26 15s.; Cine-Kodak B, 1/1.5, 47 7s. 6d.; Cine-Kodak B, 1/1.5, 43 15s.; Agfa 1/3.5 Movie, 28 8s.; Ensign 1/1.5 Autokinema, 41s. 10s.; Ensign Picture Magnifier, 10s.; Illuminating Film Editor, 410 17s. 6d.; Ensign Double Splicer, 41.—Above.

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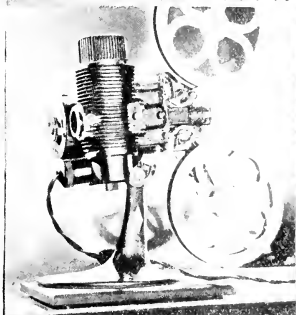


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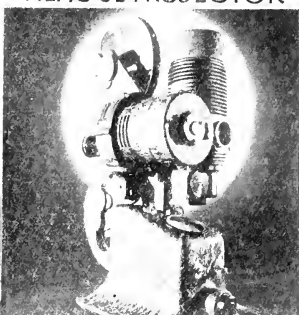
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FILMO "M" PROJECTOR



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FILMO "R" PROJECTOR



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CINE APPARATUS.



MIDAS



## POINTS of APPEAL

## No. 3—Two in One

(being the third of a series of advertisements discussing the outstanding advantages of the "Midas" Camera-Projector).

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*It may be imagined that to get such salient features, something has been sacrificed—i.e., lightness. The "Midas," however, weighs only 4½ lbs. when complete with batteries.*

The 2 in 1 Cine Camera

"Takes the Picture — Projects the Film"

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CAMERA-PROJECTORS LIMITED, BUSH HOUSE,  
LONDON, W.C.2

# HOME MOVIES AND HOME TALKIES

OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 6**

*Edited by Percy W. HARRIS, F.A.C.I.* **November, 1933**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	209
FILM-AT-HOME NEWS ... ..	210
"HOME MOVIES" OLYMPIA COMPETITION RESULTS ... ..	211
SET ECONOMY—BY ADRIAN BRUNEL ...	212
OUR MONTHLY PRIZE COMPETITION ...	215
MAKING THE MOST OF YOUR FILM. II.—CUTTING ... ..	216
TWO IMPORTANT NEW BOOKS ... ..	218
"WHO'S WHO AT THE ZOO" ... ..	219
USING THE NEW RECORDING DISC ...	220
THE A.B.C. OF HOME TALKIES ... ..	221

I.A.C. NEWS ... ..	223
THE MERRY REEL ... ..	224
HOME CINE CIRCLES ... ..	227
TITLES FOR 9.5 MM. AND 16 MM. ...	228
THE PROBLEM OF REVERSAL FILM ...	230
"PHOTOGRAPHY IN THE SERVICE OF MANKIND" ... ..	232
NEW CINE APPARATUS TESTED AND REVIEWED ... ..	233
NEWS OF CINE SOCIETIES ... ..	236
HOME MOVIE OPPORTUNITIES FOR NOVEMBER ... ..	240
YOUR CINE QUERIES ANSWERED ...	243

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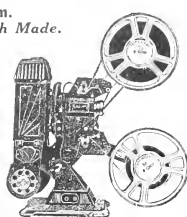
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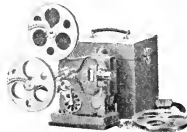
Mounted in a stout wooden frame provided on the back with chains and rods for either hanging or standing.

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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

WITH the publication of the two books, "Film Craft: The Art of Picture Production," by Adrian Brunel, and the new edition of Pudovkin's famous work, "Film Technique," announced on another page, HOME MOVIES AND HOME TALKIES is taking one further step in pursuance of its declared policy of doing everything possible to advance the art of personal and amateur cinematography. We realise that there is no permanent interest in the indiscriminate exposure of film in a cine camera and that once the novelty has worn off the owner of sub-standard apparatus will want to approach as nearly as possible to the standard of technical quality displayed on the professional screen.

## A Suggestion

For this reason alone the technique of the professional cinema should be made available to the amateur. Not that it is the desire of most home movie-makers to emulate Elstree or Hollywood, so far as subjects are concerned—(the amateur production of film plays is rarely successful)—but this is not to say that much of the professional technique cannot be applied in improving just the kind of pictures we all try to take. Mr. Brunel's articles have proved some of the most popular we have been privileged to publish, and as much of his recent work is now appearing on the screen, readers have many opportunities of studying the results of the methods which he has advocated. Incidentally, the first article of a new series by Mr. Brunel appears in this issue.

It should be possible for every

earnest student of the cinema to be able to examine in comfort and in his own home the works of the great masters of the cinema, and this could easily be done by the preparation of 16-mm. and 9½-mm. uncut copies of famous filmic masterpieces. It is true that a few of these are available in the Libraries, although some of them have been so badly cut in order to bring them within the limits of one or two reels that much of their value is lost. However, the great majority of films which have really proved milestones in screen progress are not so available and nowadays practically the only way for the student to see them is to wait until the film is specially screened by some such organ-

**OLYMPIA  
COMPETITION  
WINNERS**  
SEE PAGE 211

isation as the Film Society, the meetings of which are confined to members and which call for attendance in one of the great cities—usually at awkward times.

We think the newly formed Film Institute would be well advised to consider the position, for it is an unquestionable fact that the general availability to students of such masterpieces would be of inestimable benefit to the art and industry at large. The owners of the rights in such films, which, incidentally, no longer have their early value as "box office draws," should also be willing to meet the requirement in a generous spirit by refraining from making too high a charge for the reproduction rights.

## Stereoscopic Cinematography

Dr. Herbert E. Ives, of the Bell Telephone Laboratories of America, at a meeting of the Royal Photographic Society on October 3, delivered the annual Traill Taylor Memorial Lecture, taking for his subject "Panstereoscopic Photography and Cinematography." This gave him an excellent opportunity of reviewing the progress which has been made in both still and moving-picture stereoscopy. From time to time writers in the daily Press, whose enthusiasm and dramatic sense is only equalled by their lack of precise knowledge, have announced without proper investigation the invention of stereoscopic cinematography, which will enable visitors to the picture theatre to see future films in proper relief. Hundreds of thousands of pounds have been spent in the pursuit of the stereoscopic film, and the technical explanations given by Dr. Ives, together with the very meagre results it was admitted his organisation had been able to obtain even with practically unlimited funds at their disposal, should act as a damper to these enthusiastic writers.

## No Pessimism!

At the same time, it is not always the best equipped laboratories nor the organisations with the biggest funds which ultimately discover the solution of such major problems; and as we happen to have in our keeping at the present time stereoscopic still pictures of high quality made by methods which Dr. Ives attempted to prove were either impracticable or unsound, we do not quite share his pessimism.

THE EDITOR.

## NEXT MONTH: SPECIAL CHRISTMAS NUMBER



### THIRD NEWS REEL

Advance Notes on the November "Film-at-Home News"—the Wonderful Monthly Diary Produced by Fox Photos in Co-operation with HOME MOVIES AND HOME TALKIES

FROM all sides we hear nothing but enthusiastic praise of the "Film-at-Home News," now in its third month. All over the country owners of 16-mm. projectors are, we know, looking forward to the arrival of the square flat box containing the film on which they will find recorded for all time the chief news stories of October, 1933.

As these "Film-at-Home News" reels are *news*, in the real sense of the word, the pictures are made up to the last possible minute; at the time of writing, therefore, we are unable to give details of the November issue. We can, however, mention "shots" of the actual burning of the township of Government huts, left over from the war, at Dudley—it was found cheaper to burn it than to pull it down!—and some wonderful shots of the aircraft carrier "Furious." You will enjoy these tremendously, for they not only make a magnificent picture but are also examples of first-class photography.

And here is a bit of news! Users of

9.5-mm. apparatus will be glad to know that, from the 10th of this month, these News Reels will be available to them in their size as well as in 16-mm. This is a big step forward and we expect that Fox Photos will be busier than ever.

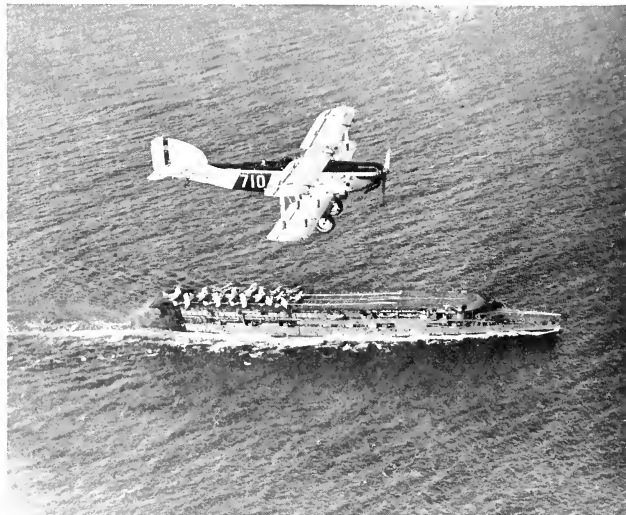
These 9.5-mm. News Reels will be ready on or about the 10th of this month, and we advise those of our readers who are interested to write at once to Fox Photos, 6 Tudor Street, Fleet Street, London, E.C., and "peg out a claim." They will find these reels a great addition to an evening programme.

## CINE EXHIBITION

From November 27 to  
December 9, 1933

YOU must not miss this exhibition, for there you will be able to see much that is of really exceptional interest.

For instance, it will be possible for you to hear—and to form your own opinion of—the latest sound-on-film and sound-on-disc home talkies, perhaps for the first time. You will, of course, find all the latest and best silent apparatus there, as well as



The aircraft carrier "Furious"



The destruction of a town by fire

screens, exposure meters and, in fact everything that helps towards perfection in picture-making. And you will be able to see all these demonstrated under home conditions.

Film stars will be present daily, and films will be made on a real professional studio set. This, as well as being amusing and exceptionally interesting, will supply you with countless tips which you will be able to use in your own work.

Of course, HOME MOVIES AND HOME TALKIES will be there and glad to see you!

Dorland Hall is a few seconds' walk from Piccadilly Circus in Lower Regent Street—on the left-hand side as you walk towards the Duke of York's statue.

Every home movie-maker should—and, we are sure, will—make a point of supporting this Exhibition. Everything possible has been done to make it representative, interesting and attractive, and those who stop away will be wasting a great opportunity.

If you are looking for suggestions for Christmas presents, this is the place to find them!

# "HOME MOVIES" "OLYMPIA" COMPETITIONS

## JUDGES' AWARDS

### CASH PRIZES AND GOLD MEDALS

**H**OME MOVIES AND HOME TALKIES has much pleasure in announcing the Judges' decisions in the HOME MOVIES and HOME TALKIES "Olympia" Competitions for the best cine films. They are as follows:—

#### Subject No. 1

##### £10 and a Gold Medal for the Best Amateur News Film.

The fortunate prizewinner in this class is Miss Ruth Stuart, 68 Platts Lane, Rusholme, Manchester, whose film "Growth of Imperial Airways," with the arrival of passengers and departure of the 'planes, is an outstanding accomplishment in photography, cutting and continuity. While there were many other excellent entries in this class, Miss Stuart's stood out so brilliantly that the Judges had no difficulty whatever in awarding the prize. The editing is particularly well done and the story told excellently in a minimum space. This film was taken on 16-mm. reversal stock.

In the same section, however, we should like to commend Mr. John F. Henning's "News Reel" on 9½ mm. The general level of this film was excellent, with splendid photography, but it lost a large number of marks in the judging through bad editing and lack of cutting. Mr. G. L. Rogers' "Cart Horse Parade" was another fine effort in the 9½-mm. entries, being distinguished by good cutting as well as good photography. Mr. James Masterton's "Opening of the New Dock at Southampton" was also a good 9½-mm. film in this section.

#### Subject No. 2

##### £5 and a Gold Medal for the Best Child Film.

Here also there was a considerable number of entries, but here again the Judges had little difficulty in selecting the best, for the film entitled "Trefor," entered by Mr. Walter K. Meyers, of 1 Grove Gardens, Teddington, was a splendid example of the kind of film we hoped would be entered. From the beginning to the end the picture displays splendid and consistent photography, good camera angles, excellent cutting and continuity, and a sense of proportion and interest which unfortunately was lacking in many of the entries. This film also was shot on 16 mm., parts being on reversal and parts on negative-positive.

It is interesting to note that while the photography on the 9½-mm. size in the News Reel Section was in the main at least as good as that in the 16-mm. entries, in the "Child Film" Section the 9½-mm. films were often

very poor photographically, with, however, one or two brilliant exceptions. The main trouble in this classification was the dislike (quite understandable in the case of a family film) of cutting out even a single frame!

#### Subject No. 3

##### £5 and a Gold Medal for the Best Animal Picture.

Here the Judges had the most difficult task of all, for there were more entries in this class than in any other and decidedly more skill was shown. Technically, there was on the average little to choose between both 9½ mm. and 16 mm., and the final decision to award the prize to a film in the latter size was due to the fact that the winning entry sent in by Mr. E. C. Le Grice, of 2 Merton Road, Norwich, received practically full marks in every section of the judging awards. The best of the 9½-mm. entries, good as they were, could not approach the same uniform excellence. Mr. Le Grice's entry was simply titled "The Swan," and notwithstanding that many of the shots show the birds during the nesting season—the eggs and the young cygnets must have been extremely difficult to take—the photography was on a very high level throughout, while camera angles, the story, interest and continuity are all admirably treated. This film was taken on 16-mm. negative-positive stock, and in view of this we think it likely that several copies will find their way to the Libraries—at least we hope so! HOME MOVIES and HOME TALKIES hopes to be able to circulate a copy of this film during this coming winter to cine societies, as an example of what can be done by an amateur in making nature study films.

A film which was a close runner-up in this section was entitled "My Friend the Mink," entered by Dr. Maurice Coburn, of Muswell Hill. Here again the photography was on a very high level. "Yo-Yo, Son of Yo," entered by Mrs. F. G. S. Wise—a charming study of a kitten—ranked very high in interest, but was unfortunately marred by a good deal of bad photography. An exceedingly well photographed 9½-mm. film dealing with Siamese cats was entered by Mr. J. H. D. Ridley, but would have been greatly improved by considerable cutting.

Zoo films, both of Whipsnade and Regent's Park, formed a large proportion of the entries in this class, but in the main were very disappointing for too frequently the constant swinging of the camera in order to get close-ups of the animals caused great eye-strain to the beholder. On the whole the film entries of pets were much better and more sympathetically treated, but the Judges were disappointed to find so many good subjects spoilt by bad photography.

Mr. H. T. Cadd's "Animation" contained the best 9½-mm. photography, irrespective of class, but lost a considerable number of marks for cutting and editing.

#### Subject No. 4

##### £10 and a Gold Medal for the Best Film taken in Olympia during the Ideal Home Exhibition.

This section was extremely disappointing and no film entered succeeded in obtaining the minimum number of marks decided upon for an award. Here is an example where someone undoubtedly missed a prize through thinking his own film of Olympia could not be good enough. We know for a fact that a large number of films were taken during the Exhibition, but a disappointingly small number of entries was sent in.

### A Further Competition

In view of the fact that no one qualified for a prize in Subject No. 4, we have decided to utilise this prize-money for a further Competition to be announced in our December issue, in which, by the way, a special article will be published dealing with the entries at greater length.

### A Booklet on Microphones

The new interest now being taken in home recording, due to the arrival of greatly superior means of recording on disc, has brought us a number of enquiries with regard to microphones. This gives added interest to the excellent little book "Your Microphone: The Marvels of Electrical Sound Transmission," which has been sent to us for review by Electradix Radios, of 218 Upper Thames Street, E.C.4. In this little book, which is packed with practical information and is fully illustrated, readers will find answers to most of their questions, as well as much practical information on how to apply the microphone to home recording. We understand that Messrs. Electradix Radios have a new line of model microphones in production, and we hope to review these at an early date.

### CHRISTMAS IDEAS!

FOR SUGGESTIONS FOR  
PRESENTS AND PARTIES SEE  
OUR CHRISTMAS NUMBER

# SET ECONOMY

PROFESSIONAL EFFECT  
WITH SIMPLE EQUIPMENT

By ADRIAN BRUNEL

EDITOR'S NOTE.—Simultaneously with the announcement of the publication of Mr. Brunel's book, "Filmcraft," we are pleased to print the first of a new series of articles by this very popular "Home Movies" contributor.

THE other day I had to listen to yet another authority who had solved the problem of film production costs. As with the other famous riddle—"What's Wrong With British Pictures?"—I had already solved this myself. (More or less—and in theory, I hasten to add.) However, I was in a comparatively indulgent mood and so listened to my artless informant, smiling to myself as I remembered Ambrose Bierce's definition of a bore—"a fellow who talks when you want him to listen."

His first remedy was the sound one of careful preparation before shooting. We all, amateurs and professionals alike, have been agreeing on this point for years, though something usually seems to go wrong when we try to put it into practice. But it was his second prescription—unaccountably and vehemently stressed—which intrigued me. Set Economy was the solution, he assured me. By careful concentration on this we could save hundreds of thousands of pounds in building-material, electricity and the time of carpenters, painters, plasterers, and many others.

There *is* something in it, more than my friend estimated—and less, perhaps, than he was able to realise. To take the *less* first: not having studio experience this man had over-



The author viewing a set model through a viewing frame

looked that the small "suggestive set"—the simply constructed affair of a flat, a few props, and some skilfully manipulated shadows—usually takes an unconscionable time to light, and the most expensive thing in film production is time on the floor of the studio. Further, the recordist generally finds himself so up against it with these bits and pieces in the middle of an echoing studio that he frantically surrounds your ingenious little sets with sound screens, so that your lighting is upset and you may have to begin arranging your lamps all over again. It then becomes a vicious circle and your burst of clever economy is not such a saving after all.

Where time is of no object, well

and good, but even with amateurs who have to save money on materials, it is as well to weigh up beforehand the pros and cons of time expenditure. Enthusiasm, like bank balances, is not inexhaustible.

Another difficulty with the small economical set is that it generally provides very few angles for shooting; a slight move one way and you're off the set—and a reverse shot is often out of the question because you haven't anything there but studio!

But there are many occasions when small economical sets are more than adequate. I have often found that the Art Director, through not studying the script carefully enough, has provided me with much more than I needed. If he is in league with the Cameraman, as indeed he should be, he will usually build you as big sets as possible, for the Cameraman likes to have sufficient space for the Director to bring his artists well away from the walls. Once the Director guides a character close to a wall, the Cameraman knows he is in for a hard time lighting that artist. In many big studios the Art Director disregards the script and builds more than is really necessary in order to give the Director scope should he make changes in the sequence or decide to elaborate it; but where economy is considered the Director, Scenarist and Art Director will get together in order to decide what is the least possible that is necessary to obtain an adequate effect in a set.

In a recent film of mine, "I'm An Explosive," there was quite an effective sequence where I only had back-grounds of flats for each set. There were six successive changes, representing different locales. To para-



How close-ups were made of Terence de Marney standing by a 'bus in "Little Napoleon"



From "Follow the Lady." A very simple set producing just the right effect (Fox)

phrase from my scenarios, they were as follows:—

#### SCENE 151

Against a plain backing, with an amusing French poster, two secret agents are seen speaking at a French-type telephone. That was all—but it was enough. They speak to their chief, Lord Ferridale, of the Chemical Warfare Department. The picture *dissolves* to Lord Ferridale at home in London.

#### SCENE 152

In front of a plain backing we see part of a bed and a pedestal on which is an English-type telephone. Lord Ferridale, in pyjamas, answers the 'phone. Above his head, on the wall, is a painting of a lady with the Dove of Peace and, surmounting the bed, is a carved Cupid. After his speech to the secret agents, we hear him ringing up the British Embassy in Paris. *Dissolve* to—

#### SCENE 153

A tapestry of St. George and the Dragon on a plain background. The camera tilts down to a well-groomed and monocled man reading a French novel in bed. After promising Lord Ferridale to call on the Minister of the Interior immediately, he rings up another number. *Dissolve* to—

#### SCENE 154

Against a plain background hangs a cartoon of John Bull and La Belle France. The camera tilts down to the Minister in bed. He promises to attend to the matter personally; and immediately after rings up the Chief of Police.

#### SCENE 155

We see first of all a framed testimonial with illuminated lettering and

ornamented with a tri-colour-hanging on a plain background. The camera tilts down; we see the Chief in bed, he promises to attend to the matter, and then gets on to a police-station chief.

#### SCENE 156

On a plain background we see the shadow of an ordinary French policeman standing to attention. The camera *pans* to the left and see the policeman chief.

The details and dialogue do not concern us now, but what does concern us is that these backgrounds were actually as bare as my description of them. There was no protracted action in any of them and what was

behind the artists was sufficient to give an impression of their location. Several people who have seen this film have stated that they considered this telephone sequence was the best part of the film—so that the simplicity of the backgrounds at least did not detract from the underlying idea of the situations in the story.

Somehow it seems that whenever a character in a film has occasion to telephone to another, one of them at least usually does so against some such simple backgrounds as those outlined above. Let me give a further instance from another recent film of mine—a very ordinary affair—called by the author "Follow The Lady," for some unexplained reason. We see a group of crooks playing cards, with that grand artist D. A. Clarke-Smith at the telephone; the background was composed of two small flats at right angles, a couple of sporting prints, a window curtain and a gas bracket. It was quite enough to suggest the whole room and since we had no occasion for reverse angles, this is all our careful Art Director built me.

An entirely different type of economical building is in "Little Napoleon." In the opening of the picture we see the shabbily dressed young hero (played by Terence de Marney) in Oxford Street; he makes his way through the crowd of shoppers, stands in the gutter and begins to recite an excerpt from his play about Napoleon. Behind him is a General omnibus. We come to a close-up of Terence de Marney, the 'bus immediately behind him. With the exception of this close-up, the whole sequence was actually shot in Oxford Street, amidst all the crowds and the traffic, and no one noticed our hidden camera. But it would have been a different matter if we had attempted to take a close-up of de Marney in the middle of the bustle of Oxford



Another effective yet simple set from "I'm An Explosive" (Fox)

Street: a 6-in. lens with a hidden hand camera would have been out of the question, and in any case we had to record the speech in the studio. So the Art Director had a section of the film enlarged and then reproduced a portion of the General omnibus by which our hero stood—as you will see in the accompanying photograph. I doubt if anyone who sees the film on release will suspect for a moment that it was not all done in Oxford Street.

No far I have only dealt with small sets which have not required reverse angles; of course, if you only want one reverse angle, another simple flat with appropriate furnishings or shadows will suffice, but directly you come to three-sided sets, your costs go up. You then require more space, more material, more lamps, more electricity and more furniture. Nonetheless, inexpensive sets of moderate size can be constructed to look effective and genuine. Suppose, for instance, you had a fair-sized sequence in an artist's studio, but you did not want to build a vast set, although the story indicated that it was definitely a large studio. You would proceed in this way—you would draw plans of your set to suit the action, to suit the camera and to suit your pocket; but at the same time you would bear in mind that by using a foreground piece of a portion of staircase you could place this at a maximum distance from your set, obscuring its limits and giving the effect of a really big studio that has a staircase up to a balcony. Such a long-shot would want a certain amount of careful manipulation of camera, artists, lamps and foreground piece,



The use of a photographic background for comedy effects in "You Made Me Love You!" (B.I.P.)

but you would not need to use it more than, say, twice in the whole sequence. Don't forget the use of foreground pieces—they are not only useful for helping you to obtain an interesting composition and for filling up dull patches of floor space where your artists must work, but are invaluable for hiding the limits of your set and for suggesting spaciousness.

Another very useful thing for eking out sets is a curtain or hanging, but there is an art in arranging them.

Don't try and stretch them too far, or their effectiveness is destroyed, and for goodness' sake see that they have not horizontal creases which show that they were never really hanging in the room of your story, but were lying folded on a shelf in the store cupboard of your studio. Curtains are more the concern of the set decorator than the Architect, as they call the Art Director in Germany; the person who arranges the curtains

(Continued on page 229)



Shadows on a plain background—Paul Muni in a "United Artists" film



Victor Varconi and Bebe Daniels in "She Wanted Her Man" (B.I.P.)

# OUR MONTHLY PRIZE COMPETITION

## OCTOBER WINNERS

SCREEN and titling ideas always take a prominent place in our Monthly Competition entries, and this month we find ourselves once again awarding prizes for ingenuity in this direction. Mr. Clifford Worley, of Portsmouth, gives one of the very simplest ways of centring his camera with a title frame, using a Pathé Luxe camera, a method incidentally which is as quick as it is simple. Mr. Frischmann, of London, gives his method of solving the problem of obtaining satisfactory fades for titles when developing positive stock as a negative and projecting it as such; while Mr. Giltott's scheme of an adjustable mask for his projection screen will also, we think, find wide favour.



Fig. 1. Brass rods fastened to screen

### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustration, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the December Competition should reach us not later than first post on November 13. The Editor's decision will be final.



Fig. 2



Fig. 3. Top Mask

### An Adjustable Screen Mask

The ciné enthusiast who uses his projector in many places finds himself showing pictures of many different sizes, and, as it is impracticable and also too expensive for most of us to have all sizes of screens, the obvious thing is to have a large sized screen and use it for all occasions.

There are difficulties, however, in projecting a small picture into the middle of a large area of silver screen. The film may have been "shot" in various cameras, each with a slightly different masking, resulting in an irritating line at intervals across the top or bottom of the picture. The pictures, too, look much more brilliant when masked by a black border.

The ideal screen, then, must be large enough for the biggest picture you are likely to project, and the silver surface should be masked down for any smaller sized picture.

I solved this masking problem some time ago, when I purchased a 4 ft. 6 in. Self Recta screen. This was far too big for home use, but I had to use this size in the lounge of a hotel where I gave shows occasionally.

To mask the screen, I purchased some black cotton material, which I think is used for suit linings, two brass curtain rods (with end fastenings), about 25 ft. of curtain springs and some brass rings and hooks.

The brass rods were first fastened to the screen, as in Fig. 1, and the curtain springs were cut into five lengths, which fastened very taut when secured to the rods with the hooks and rings, as in Fig. 2. Next I cut the black material into suitable lengths to use as masks, as in Figs. 3 and 4. The top mask (Fig. 3) was made a fixed size, with a hem top



Fig. 4. Side Masks

and bottom to take the curtain springs, as in Fig. 3. The bottom mask had only one curtain spring at the top and this was made to raise and lower, the surplus black material either dangling in the box or over the front of the box. The side masks, as in Fig. 4, were left in folds, so that these folds could be straightened out as the masks were widened for a smaller picture. When the masks were all in position the appearance was something like the sketch (Fig. 5).

If care is used in making these masks, the brass rods need not show, as an allowance can be made on the vertical masks to cover these.

The masks, rods and fittings can be removed from the screen when it is not in use to enable it to be closed, and it is a good idea to make a bag out of the black material to carry the parts in.—J. W. GILLOTT, 72 Chelsea Road, Sheffield.

### Finding the Centre

I have always experienced great difficulty in photographing titles with my ciné camera (a Pathé Luxe) and home-made titler; but I now find that I can centre my lens in the

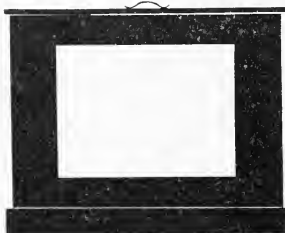


Fig. 5. Final appearance of screen

following manner. First of all I screw my camera rigidly to the titler; I open the door, pull the presser spring back and shine an ordinary flash-lamp on to the camera gate opening. This shows up a bright square on the title easel which, of course, is the exact size that the camera lens will cover. I then mark round the edge of this square with a pencil. Easy, isn't it?—CLIFFORD WORLEY, 9 Arundel Street, Landport, Portsmouth.

### Simple Fading

I have been in the habit of shooting titles typed black on white, developing the stock only as a negative and projecting it as such, thus obtaining a white on black image on the screen. This process precludes one from obtaining fades by means of iris diaphragm adjustment or fading glass, and rather than use a chemical fade, I have found the following method all that can be desired.

The whole title is first shot in the ordinary manner, preferably at full aperture, and after a careful note being made of the footage used, the

(Concluded on page 217)



# MAKING THE MOST OF YOUR FILM

## II.—CUTTING

By PERCY W. HARRIS, F.A.C.I.

NOTE: Many of the entries received for our "Olympia" Competition would have been greatly improved by cutting.

This article gives some useful hints on the subject

**L**AST month we discussed the way to make a good splice and the various difficulties which have to be overcome. Assuming that you can now make a good, strong and clean splice, let us see what is the most convenient way of taking the next step—the cutting.

While you can buy all kinds of elaborate and expensive apparatus for editing, some of the best work I know has been done with nothing more than a pair of scissors, a splicer and a bottle of cement. If you are doing much editing you will find it a great convenience, however, to have a pair of geared re-wind arms, mounted at each end of a baseboard about 2 ft. long, between which you can, if you like, mount your splicer. Personally, I do not like the splicer on the same baseboard as the re-winds, but in this matter tastes differ. The purpose of the re-wind, of course, is to run the film off one reel on to another, backwards and forwards as desired; to serve as a holder for the reel on to which the properly edited film is taken, and so forth. Some more expensive outfits have, in addition to the two geared re-wind arms,

Cut and splice, and particularly cut, if you want to improve your pictures!

an illuminated box in the centre over which the film passes so that it can be examined frame by frame with great accuracy by means of the magnifying lens or lenses provided. One editing device already reviewed in this magazine (p. 330, February, 1933) enables you actually to see the film in animation by means of a kind of shutter—in fact, there is no end to the elaborations you can fit if you want. The very best of them is nothing more than a convenience and a help in speeding up your work, and if you can achieve good editing with them you should be able to do just as good work without, provided, of course, you take a little longer time. In any case, if you can manage it, I strongly advise you to get a pair of re-wind arms—they do save so much bother and time.

Assuming, then, that you have the re-wind arms, choose a reel that you



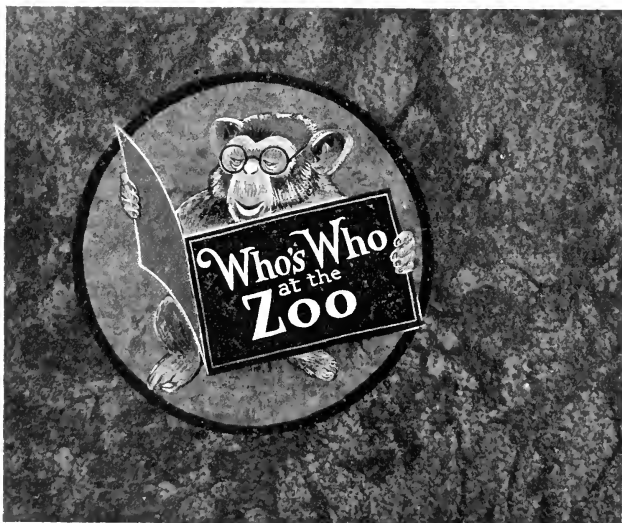
want to edit, together with an empty reel sufficiently large to take the completed film. Before you do anything else take a new leader strip, cut its end to a convenient shape, such as a point, and attach it to the take-up reel. Do not make the mistake of leaving the attachment of a leader and trailer strip to the very end, after the film has been properly edited, for if you do this the numerous trial projections necessary will spoil the first few frames and the end of the film will be similarly damaged. One can always remove a broken or bent end of a leader strip or even attach a complete new one, but you cannot always replace the first few frames of a film and these first few frames often start the action just as you want it started—you cannot afford to lose a single one of them.

### The First Step

Now attach the leader strip to the unedited film and wind it slowly from the old reel to the new, examining the film as you go. If you are working in daylight in front of a window it is quite easy to place a piece of white blotting paper underneath the film and inspect it with a hand magnifier, while if you are working at night you can easily arrange for a lamp to illuminate the paper in a similar way. At the moment it is not necessary to inspect the film frame by frame—this will perhaps be necessary later—all I want you to do is to separate out the various scenes. Probably your shots last from five to ten seconds each, a five-second shot, for example, will occupy 2 ft. of film and a ten-second one 4 ft., in either 9.5-mm. or 16-mm. gauge. As you identify each scene, write its name down on a piece of paper. By this I do not mean a proper title for it, but merely some name which will enable you to identify it on your editing sheet. In a 100 ft. reel you may perhaps have twenty such scenes and the mere effort of naming them will give you good ideas.

Let us imagine your sheet of paper runs something like this:

(1) Children leaving house for school.



Judging by the number of Zoo entries for our "Animal Film" Competition, this title should prove useful



- (2) Fred Smith's new car.
- (3) Wife with mother-in-law in garden.
- (4, 5, 6 and 7) Shots on Brighton front.
- (8) The dog (close-ups).
- (9) Mr. and Mrs. Fred Smith have tea with us in the garden.
- (10) Children coming home from school.
- (11) Out-of-focus shot of dog playing in garden.
- (12) Correctly focused shots of dog in garden.

It will not take you more than five minutes, and probably less, to run the film from one reel to the other, noting these down, and when you read them you will realise why the last time you showed the picture you had to say, "These are just a few odd shots," following this by an attempt to explain each shot before the next comes. There is, as the list stands, just a series of disconnected shots, to every one of which the mind must readjust itself in a second or two, for which reason the whole effort is not particularly interesting even to you and your family.

Now I want you to do something drastic with this. Take a pair of scissors and cut out each scene separately, no matter how many there are. Have the table clear if you can and lay the strips side by side in the same order as the list you have made.

### Starting Action

Next take each strip and examine it carefully. Are there any bad frames? If so, cut them out. Does the important action start at the beginning of the shot or after a number of frames? It is very rarely that one can take a picture to start just at the right moment—usually there are several frames while you are waiting for the subject to come into the scene or to start doing something.

If your intention, for example, was to show the children coming out of the front door and down the path, make sure that the scene actually begins with the front door opening and not, as you probably shot it, with perhaps one second or more of a motionless front door waiting to be opened. Similarly, does the scene stop where you intended it to? If the children have to pass out of the picture cut it just as the last child leaves the field of view—better a frame or two before this. Any shot remaining after the action intended is completed is just tedious and irritating.

### Shorter But Better

Your first strip treated in this way will most probably be shortened by a quarter or even a third, but it will be greatly improved nevertheless. Take the next one and treat it similarly, starting always by cutting out all bad photography and bad frames. If the scene has not much action in it ask yourself whether it is too long. Take that shot of Fred Smith's car,

for example: five seconds or 2 ft. should be quite enough if he is simply standing by it. If he is doing something with it, such as driving up, turning round, or something of that kind, more time may perhaps be profitably used, but make sure that all your action is really vital and interesting. If he is driving up the road towards you it will not help your picture to show a tiny speck in the distance gradually growing larger. Wait until the car has become a recognisable part of the picture before you arrange to throw it on the screen.

Shots of children are some of the most charming that can be made but often, if the youngsters are not used to being photographed, there will be awkward pauses while this or the other little one stops and looks at the camera in a self-conscious way. Perhaps as soon as this has occurred you have shouted "go on!" and the child has dutifully gone on. Look at the film and see whether it is not possible to cut out the self-conscious part without any real loss. It is surprising how much can be done in this way. I recently made a film (of grown-ups, too!) where it so happened there was a good deal of this self-conscious hesitation, but by cutting out such parts and joining up again perfect smoothness and naturalness was obtained. The places where the cuts had been made *could* be seen when attention was drawn to them, but the interest of the picture was such that they were not normally noticed.

### Relating Shots

Assuming that you have gone through each of these short strips and cut out the bad photography, redundant frames and parts which detract from the general interest, place the shots which are most related to one another together. For example, the pictures of the children leaving for school and returning home again should obviously go next to one another, they will provide an interesting comparison. Similarly, Fred Smith's car and Mr. and Mrs. Fred Smith having tea with your wife on the lawn come logically together. If possible, try and keep some unifying thought in the picture. Perhaps your wife appears in several pictures otherwise unrelated. By joining together those strips in which she appears you will have at least some suggestion of continuity.

Ten chances to one when cutting and arranging these strips you will think of other films you have taken during the year, or perhaps in previous years, which have similar parts which could well go together with the present series. Think what an interesting comparison it would make to show the children *last* year immediately followed by the children *this* year! If you filmed Fred Smith's old car at any time got out these shots and place them immediately before the new car. Take the several shots of Brighton and join them up with similar shots you took a couple

of months ago at Bournemouth or Margate so that anyone who looks at the picture can compare the different resorts. But I am sure I've already suggested enough to you to keep you busy for some time!

If, as may quite well be, there are a number of different ways in which you can join your strips together while still preserving continuity or linking of interest of one strip with the next, try and alternate short and long strips for variety. Do not trouble about titles at the moment but just splice the strips together in some kind of logical order such as I have suggested. Splice the trailer strip to the end of the film, wind back again to make sure that your splices are good and that the film is ready for projection and run it through your projector. You will be surprised at the tremendous improvement simple editing has made. The film will be brighter, much more lively, much more professional looking, and it will have an interest which was not there before. And most probably you will see a number of other ways in which you can improve it.

### A Hard Task

One of the hardest tasks for the beginner is to pluck up enough courage to discard any of his precious film! Be quite ruthless, in spite of this feeling that you are wasting something, for the strips you have cut off can always be put back again if you don't like the new arrangement. Remember, as I said at the beginning of the last article, it is what appears on the screen that counts and a change of order of shots and a change of timing may completely alter the effect. I have known people to look at a properly edited film every inch of which they have seen many times in a non-edited state, and exclaim that they are being shown something entirely new, just because the vitally interesting parts have now been emphasised by removal from a mass of irrelevant detail which previously obscured them.

(To be continued.)

### PRIZE COMPETITION

(Continued from page 215.)

film is then run back. The title is then replaced by a white card and with the lens at full aperture the camera is started and the iris diaphragm slowly closed right down, the camera being stopped when the smallest aperture is reached. The lens is now covered and the camera run to within about 2 ft. of the total footage previously exposed. The lens is now uncovered and with the camera running again the iris diaphragm is slowly reopened to full aperture. It will be found on development that the title is perfectly faded in from blackness and out again. The same process may, of course, be used for titles printed on a fancy or pictorial (negative) background.—A. D. FRISCHMANN, 27 Mincing Lane, E.C.3.

# TWO IMPORTANT NEW BOOKS

"Home Movies" Introduces the "Film Craft" Series

Cine Textbooks at Reasonable Prices

WE have great pleasure this month in announcing the publication by HOME MOVIES and HOME TALKIES and Messrs. George Newnes, Ltd., two important textbooks which should prove of the greatest service not only to all home movie-makers but to every student of the cine art. The first of these, entitled "Film Craft—The Art of Picture Production," is by our well-known and esteemed contributor, Mr. Adrian Brunel, whose series of articles "Producing A Film" has proved one of the most popular features in this magazine. This book contains not only the series in question in an amplified form but also a large amount of new matter (more than equal in quantity to the reprinted matter) which adds greatly to the value of the series.

## New Material

Of particular interest in the new material is an important series of appendices by well known film experts. Thus, Sergei Nolbandov writes on "Costing Production," Mr. Nolbandov, incidentally, has been Production Supervisor at the A.S.F.I. Studio at Wembley as well as Production Manager at the Ealing Studios. "Direction" is dealt with by Ivor Montagu, who has many film achievements to his credit, not the least of which is his founding of the Film Society. He, of course, is the translator and adaptor of Pudovkin's famous book on "Film Technique," which is referred to below. A well-known authority on Russian films, which have done so much to influence cinema technique, he contributes much of value to Mr. Brunel's book.

## Well-known Experts

"Film Writing" is covered by Mr. Angus MacPhail, who occupies one of the most important positions in the British film producing industry. "The Routine of Editing" is by Michael Hankinson, Chief Editor of the British and Dominions Film Corporation, among whose recent editings are "Good Night, Vienna," "Yes, Mr. Brown" and "Bitter Sweet." "Substandard Editing" is handled by Reginald Beck, who edits substandard films professionally; "Commercial Cutting" is by Ian Dalrymple, Supervising Film Editor to the Gaumont-British Picture Corporation and Gainsborough Pictures, Ltd., among whose recent pictures are "Sunshine Susie," "Jack's The Boy," "There Goes the Bride," "The Frightened Lady" and "The Prince of Wales." Mr. Dalrymple is responsible for the final editing of all the productions of Gaumont-British

and Gainsborough Pictures, Ltd., from "Rome Express" upwards.

The subject of "Production Management" is treated by Mr. T. Lionel Rich, Unit Production Manager of Gainsborough Pictures (1928), Ltd., who has been responsible for the production management of such important productions as "Sunshine Susie," "Jack's The Boy," "Soldiers of the King," etc. Lighting and its direction comes under the care of Mr. Henry Harris, who was a pioneer in cinematography and who more recently has been concerned in a number of well-known pictures, such

as available to the public in a new edition, to which has been added three papers of Pudovkin's latest work, so as to bring the book up to date.

The keynote of the book is struck in the beginning: "The foundation of film art is *editing*," says the author. "Armed with this watchword the young Cinema of Soviet Russia commenced its progress and it is a maxim that, to this day, has lost nothing of its significance and force." The various chapters cover such aspects as: "The Film Scenario and its Theory"; "The Film Director and Film Material"; "The Peculiarities of Film Material"; "The Director in His Relationship to the Actor"; "The Actor in the Frame"; "The Director and the Cameraman," and "Rhythmic Problems of the Sound Film."

## A Masterly Translation

Mr. Ivor Montagu, who has translated and annotated the book, has done his work in a masterly fashion, and no reader interested in either the theory or the practice of the cinema could fail to derive great benefit from this volume.

These two books, then, "Film Craft," by Adrian Brunel, and "Film Technique," by Pudovkin, are the first two volumes of the "Film Craft" series, further additions to which will be made from time to time. We would draw special attention to the very low price at which these books are being sold, i.e., 3s. 6d. each. Books of this type and quality, by experts of this standing dealing with specialised subjects, usually command high prices, but in order that the best work should be made available to as wide a circle of readers as possible, it has been decided to issue them at this very low figure.

## Our Policy

We would ask readers to support us in our policy of providing sound technical books at reasonable prices by bringing this fact to the notice of as many of their friends as possible. It is not necessary to be a practical cinematographer to read and enjoy these two books—they are brilliantly written and should find a place on the bookshelf of every man and woman who desires to keep up to date in matters pertaining to this great modern Art.

Order these books through your bookseller as soon as possible, for at this price the demand is bound to be very large and the editions will almost certainly be rapidly exhausted. With a sufficient response to this price gesture on our part, it will be possible to continue the series at this highly popular figure.



MR. ADRIAN BRUNEL

as "Up For the Cup," "Art Direction" is discussed by Mr. Frank Wells. Mr. Wells has been called a "human reference library," for he can supply an outline of anything without a moment's hesitation! He has recently acted as Assistant Art Director for Gainsborough Pictures on a number of important productions. This by no means closes the list of contents, which will be found to cover nearly every aspect of film making. Last but not least, reference must be made to the excellent and up-to-date glossary of technical terms and to the specimen shooting script of a silent film, which should be a most valuable guide to every amateur cine society.

## Pudovkin's "Film Technique"

For some years Pudovkin's "Film Technique," the first English edition of which was published in 1929, has been looked upon as the standard work for every student of the films. Unfortunately, it has been out of print for some time and HOME MOVIES and HOME TALKIES is very glad of the opportunity of again making it



A POPULAR SUBJECT FOR HOME CINE FILMS. USE THIS IN YOUR TITLER

# USING THE NEW RECORDING DISC

## Practical Hints for the Amateur

### By THE CINEMAN

IT is some time now since I first started experimenting with recording discs for home-talkie work, but previously the use of aluminium blanks and the bother of replaying them with fibre needles made me seriously think that aluminium home-talkie discs would never be a practical proposition.

I was extremely interested, therefore, to hear of the introduction of the new "Permarec" home-recording disc, and from what the manufacturers claimed, it seemed to be the answer to a home-talkie enthusiast's prayer.

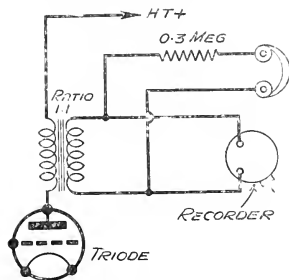
The first important point which I found with the "Permarec" was the totally different procedure to be adopted when cutting the record as compared with that of aluminium discs. I noticed a date stamped on the wrapper in which I bought the record, and on enquiry found that the maximum "shelf-life" of the record was seven weeks from this date. The record, therefore, has to be recorded as soon as possible after it is bought, as the plastic material with which it is coated is apt to harden and then cutting becomes extremely difficult. A word of warning, then—do not buy too large a stock of discs at a time.

Now to the actual cutting. I found that before the exact balance can be obtained on the recorder a few tests on one side of a record are necessary. Some were too light, others cut right down into the aluminium base, but after a few preliminary cuts I found the correct balance required to produce well-cut

grooves. I further discovered that this worked for any record which I might be using, and thus did not have to be altered.

As you probably know, a special cutting needle is included with each record, and it should be mentioned that to obtain high-class results of good quality it must be inserted into the cutter with the point facing diagonally across the base. This is illustrated on this page.

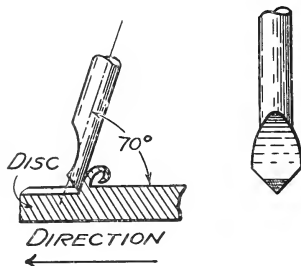
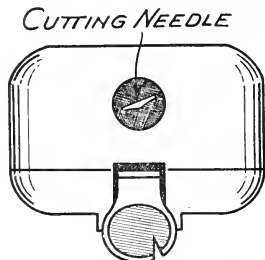
A very important point, which cannot be too strongly stressed, is that of keeping the record clean and free from dust when cutting. As the recorder cuts away the plastic



Method of connecting to Triode output

material the shreds tend to gather round the needle and so a soft brush must be used to brush them away as they are produced. Similarly, before baking, the whole record should be thoroughly brushed in case any

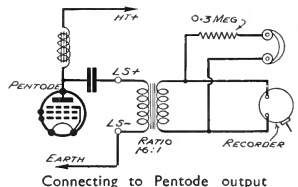
particles of dirt or other foreign matter might have got into the grooves. Also it is much more satisfactory to bake the record directly the cutting has been completed, as dust will quickly settle in the grooves, and it is very hard to remove completely. Naturally, the more dust the greater ground



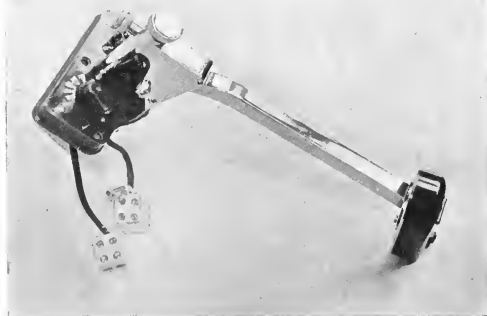
scratch, so make sure, above all things, to keep the record clean.

A word on the actual baking of the record may be of interest to amateurs. Personally I do not recommend the use of a domestic oven for this purpose, for your wife will most certainly want to know the reason of the terrible smell in the oven, and why all her cooking is tainted with such a peculiar taste. Of the two methods left, perhaps the simplest is to return the record to the manufacturers, who will bake it for sixpence, or if it is required for use at short notice, to build up a baking oven of your own for this purpose. Whilst in Gamages the other day I noticed that they are selling off a number of gas ovens at a special price, and these could be very easily converted for the purpose. The price of the above ovens was 11s. 9d., and by fixing in a rod to hold the records and an iron plate to keep down the flames then one would have quite an efficient baking oven. The regulation time for baking is two hours at 80 degrees Centigrade, although I found that a 10-degree limit either way on this figure did not produce any material difference in the hardness of the recording.

The amplifier to be used when recording is also another item on which a few hints might be given. The (Continued on page 228)



Connecting to Pentode output



The "Permarec" Tonator

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the TWELFTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

**L**AST month we described the detailed construction of the light valve explaining the manner in which modulation is achieved by means of stretched duralumin ribbon and the special design adopted for producing an intense magnetic field around the latter. We have now to consider how the light valve functions in a recording machine, together with the usual operating procedure.

In the issue of May, 1933 (Volume I, No. 12), Fig. 32 showed a studio schematic for sound-on-film recording where it was emphasised that there was no "sound" connection between camera and recording machine, although the motors driving the two were synchronised by some suitable electrical method. It is particularly necessary to bear this in mind when considering the construction and use of the light valve recording machine, which in so far as it is far removed from the rush and tear of the studio functions almost as a laboratory instrument.

## The Light Valve Machine

Fig. 57 shows diagrammatically the construction of the light valve recording machine. Working from left to right we see first the recorder lamp, which is commonly of the six volt straight filament variety and must not be confused with the "glow tubes" as employed in another system of recording. Although, as we shall explain later, the recorder lamp has to be calibrated, it functions solely as a source of illumination, having no connection with the speech circuit.

From the recorder lamp the light is collected by a condenser, which projects a thin pencil of light on to the slit and duralumin ribbons of the light valve itself. From the light valve the beam of light, extremely narrow, of course, is modulated, or in common terms "widening and narrowing." It falls upon an objective which projects it on to the edge of the film as it passes round a large continuously rotating sprocket. In the body of the machine, as seen in the diagram, are two large sprocket wheels, both of which are geared together and driven through a mechanism designed to eliminate all traces of vibration chiefly by means of heavy fly wheels and oil damping devices. Above and below the body of the

machine are the usual film magazines and immediately above the top of the sprocket wheel adjacent to the objective is a small lamp known as the "fogger." This latter is connected to a similar device in the camera, so that by illuminating both lamps at the same time a definite relationship can be traced between pictorial and sound photography. This method of synchronising has to a large extent been replaced by a more practical

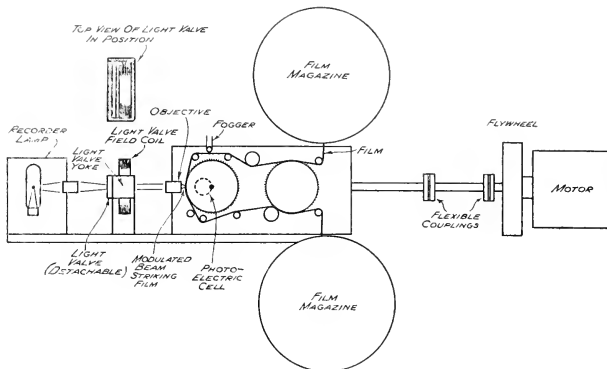


Fig. 57. Diagram of light valve recording machine

"hand clapping" system already described in HOME MOVIES and HOME TALKIES.

The light valve recording machine is driven by an electric motor, also indicated on the diagram which is electrically interlocked to the camera in the studio. It is interesting to note that this motor is mounted entirely separate from the stand of the recording machine so as to eliminate any possibility of vibration being transmitted.

## Tuning the Light Valve

The light valve, by which we mean that portion including the duralumin ribbon, is readily detachable from the remainder of the field coil assembly and is, in fact, usually taken off when adjustments have to be made to other sections of the recording machine. In many ways the problems of the recording machine are similar to those of the projector. Thus sprocket wheels

must be driven continuously and without any possibility of tremor; again there must be a definite and very exact relationship between the thin beam of light projected and the edge of the film. Although in this case there is no possibility of infringing picture space, yet if the recorded sound track is out of position, it may overlap when the two separate negatives have to be printed together. For "tracking" the method of using a strip of negative film is adopted, special diaphragms being placed before the lens and the resultant effect as sound track examined microscopically. Perhaps an easier way of explaining this is to say instead of bothering about constant frequency tests we use a mask in which there is a slit corresponding to the sound track of a known frequency.

The tuning of the light valve itself is a most exacting piece of work. It is not good enough for the duralumin ribbons simply to vibrate in accordance with the speech current they receive from the microphone *via* the amplifier. Every movement of these

ribbons must be directly proportional to the output of the amplifier—if it is not, distortion is bound to occur and at this point will be fatal, for we must remember that we are now dealing with the low end of the scale. We have previously made comparisons between the action of an inverted loud speaker and that of the light valve. Electrically, they are similar in many ways, but whereas the errors of the loud speaker go direct to the ear, similar faults in the light valve may be multiplied by a million. The width of the slit in the light valve is approximately eight-thousandths of an inch. This may convey more when we state that the diameter of an ordinary human hair is three-thousandths of an inch! When a light valve is not in use it is preserved in a special container with suitable hygroscopic material for abstracting all moisture.

In setting the ribbons of the light valve the inner edges are usually

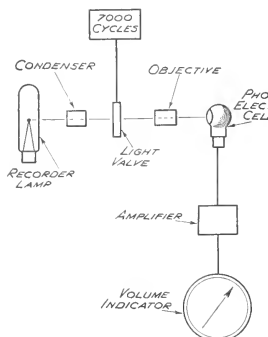


Fig. 58. Tuning the Light Valve

about two-thousandths of an inch apart; besides this they must be perfectly parallel, otherwise a most curious type of sound track is likely to be produced. This adjustment usually takes place under a special microscope and fixture.

We have already mentioned that the light valve is tuned by tightening the adjusting screws of the ribbon usually to a frequency of seven thousand cycles per second. There are several methods of accomplishing this, but a usual one is to connect an oscillating circuit of this frequency to the light valve, which thus modulates the light beam to a constant frequency. Behind the objective lens shown in Fig. 57 will be seen a dotted circle, which represents a photo-electric cell which is in circuit with an amplifier, the output of which is tapped by a volume indicator. Since the oscillating circuit is constant so also will be modulation, the effect on the photo-electric cell and the reading of the volume indicator. This arrangement may appear somewhat more clear in Fig. 58, which omits details of the recorder machine.

The adjusting screws of the light valve are now gradually turned, increasing the tension of the ribbon and thus gradually raising its natural period of vibration. When this coincides with the seven thousand cycles vibration already caused by the oscillating current the volume indicator shows a sharp rise owing to the synchronisation of natural and imposed vibrations. As a matter of fact, in practice it is common to overture above the seven thousand cycles level and then by increasing the tension achieve exact synchronisation.

### Listening In

The fitment of a photo-electric cell in a recording machine may seem rather strange, although, as we have just explained, it is extremely useful for tuning. However, it has another function, that of permitting direct "listening in" during recording.

It has sometimes been claimed for the disc method that it possesses the

great advantage that immediately recording is completed the result may be heard by using a special type of playback recorder which works directly on the wax, something after the principle as utilised in home-recording outfits. Of course, due to the softness of the wax, this recording is spoiled by the needle of the playback, although naturally recordings can be carried out in duplicate, i.e., running two or more recording machines. As a matter of fact, however, direct playback on waxes was never very satisfactory, especially in connection with the stringent requirements of talking pictures.

Quite clearly it is a great advantage to know whether or not a scene has been suitably committed to celluloid. In professional work mistakes of recording are apt to be expensive and delicate electrical mechanisms are by no means infallible. How is it possible to achieve a "playback" with sound-on-film?

It may be suggested that the monitor man who controls the level of the sound taken from the microphones knows whether recording is taking place properly. This, however, is not correct, for all that he actually knows is that the electrical equivalent of sound is passing to the main amplifiers and then presumably to the recording machines. It is all the same to him if some forgetful individual has forgotten to insert the recorder lamp! What we want to know is whether we are actually producing a thoroughly good sound track.

Undeveloped film stock is translucent, allowing a small percentage of the light thrown upon it to pass through. Since we have a photo-electric cell situated in the recording machine we can, by suitable amplification, actually reproduce the recorded sound as it is being committed to the

film! This, as will be appreciated, is an immense advantage, practically eliminating the possibility of bad recording owing to maladjustment of the machine.

Fig. 59 shows in a schematic manner this arrangement, which is in many ways particularly interesting, for instantaneously we take natural voice, convert it into electrical impulses by the microphone, magnify them through an amplifier, and convert these into vibrations of metallic ribbons in the light valve. These are then converted into light fluctuations, which cause varying chemical changes in the film emulsion and with the residue of light affect the sensitive surface of the photo-electric cell, which converts light again into electrical impulses which are then magnified in another amplifier, and finally reconverted into sound by a loud speaker. It represents a complete cycle of energy change, and that the sound from the loud speaker possesses excellent quality is a wonderful tribute to the design and execution of the various units of the system.

In our next article we shall describe the methods adopted for processing the film bearing the sound track and how this is printed a common positive with the picture.

### Remarkable Reference Book

"Le Tout-Cinema." This remarkable directory is probably well known to those of our readers who take more than a local interest in the professional cinema, as it has been published annually for eleven years. In its two thousand pages are to be found the addresses of Continental artists, directors, authors and cinema theatres; journals and journalists; buyers and sellers of films. It is published by Publications Film, 19, Rue des Petits-Champs, Paris (1).

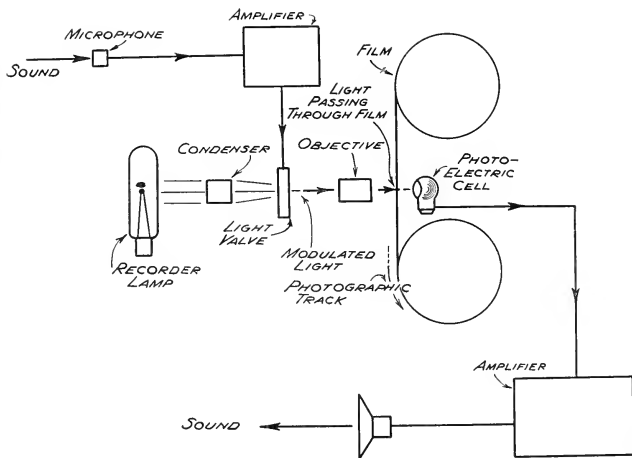


Fig. 59. Listening-in during Recording

# INSTITUTE OF AMATEUR CINEMATOGRAPHERS

(Incorporated under the Companies' Act, 1929, as a Company limited by Guarantee.)

AN INTERNATIONAL NON-PROFIT MAKING INSTITUTION - - - FREE FROM ANY COMMERCIAL INTERESTS, OR CONTROL WHATSOEVER

PR SIDENT:  
HIS GRACE THE DUKE OF SUTHERLAND, K.T.



Hon. Gen. Secy: WM. E. CHADWICK, F.A.C.I.  
7, RED LION SQUARE · LONDON · W.C.1

ENTRANCE FEE 10/6

YEARLY SUBSCRIPTION 10/6

## MESSAGE FROM THE PRESIDENT His Grace the Duke of Sutherland, K.T.

**A**S I enter upon my second presidential year I am glad to have the opportunity of sending you a greeting.

As an Institute, we cannot escape the rapid changes that come in the course of time. Cinematography is particularly sensitive to changing habits, customs and methods. Demand revolutionises the form and type of equipment, and the old tends to become obsolete.

Your Council have four points in a plan for the coming year—

### (1) THE AFFILIATED CLUB SECTION

We want to see the Affiliated Clubs more firmly stabilised. We want their rights more clearly defined. We want to have a far larger Affiliated Club Section. Potentially, the Affiliated Club Section could be a very useful source of the Institute. I hope that all the Affiliated Clubs we have got now will do something to increase the numbers during the coming year.

### (2) EDUCATION

We want to see the Educational side developed more fully. I am very impressed with the good work which is being done, and congratulate very warmly those who have been responsible for the educational Technical Booklets. We must see that each year these Booklets steadily increase.

### (3) EXPANSION

The extension of the usefulness of the Institute and further increase of its membership will again occupy earnest attention.

The scheme of appointing Associate Members among the retail photographic trade will be continued, but I would like to see that such Associates must be proposed by a full Member of the Institute. Approved Hotels will also be appointed.

Both Associates and Hotels will be provided with an Institute sign the design of which will be based on the Car Badge, and it is hoped to link up with these a small advertising campaign using the slogan "Stop where you see this sign." Such a scheme would not be expensive, but would bring to the notice of many amateur cinematographers the service provided by the Institute and those associated with it.

### (4) OFFICIAL BANQUET

We want to see the Official Banquet and Meeting attended by all members. This can only be done if we can get some real interest shown by the members up and down the country.

These are our plans for 1934. We are not sufficiently conceited to believe that we shall have carried them all out by the end of the year, but if we can at any rate have set one or two of our plans in motion and possibly aroused interest in others, we may then not have had an unsuccessful year. Even if you are unable to come and take an active part, will you write and tell us what are your ideas and what you are thinking about as far as the Institute is concerned. We are here to carry out plans for the betterment of Amateur Cinematography and for that we ask your active support.

SUTHERLAND.

### FIRST OFFICIAL BANQUET

We are now in a position to announce that the arrangements for the First Official Banquet, in so far as the local side is concerned, are complete and guests who attend will not only be well catered for but will have a very busy and enjoyable time.

We are gratified to observe that a very large number of provincial members have already submitted their intention of being present. A form of application for registration of social events and Banquet tickets may be obtained from the Hon. General Secretary, and it may be well to refer on this point to the general outline of arrangements which have so far been made. We do so briefly, as the fullest details will, of course, be printed in the programme subsequently to be issued to all participants. Starting, therefore, with

**Railway Ticket Voucher. Reduced Fares**

All those attending are entitled to special

railway facilities, and a railway ticket voucher is issued to all members.

### Thursday, November 9

**11.30 a.m. The Opening Reception**  
Will be held at Anderson's Hotel, Fleet Street, at 11.30, when a lunch will be provided by the kindly invitation of our official organ, HOME MOVIES and HOME TALKIES, Messrs. George Newnes, Ltd. Members are requested to have their tickets in readiness for surrender at the hour provided.

**1.30 p.m. Visit to Studios of Broadcasting House**  
Members are invited to visit the studios. Applications for tickets must be made on the form provided.

**2.30 p.m. Visit to Messrs. Kodak, Ltd., Works at Harrow**

Members and guests are invited by the Directors of Messrs. Kodak, Ltd., to visit their works and take tea at Harrow. Tickets must be presented at the main entrance to the works.

### Friday, November 10

**12 o'clock. Annual General Meeting and Election of Officers**  
At Anderson's Hotel, Fleet Street.

**2.30 p.m. Visit the Gaumont-British Studios.**  
The Gaumont-British Picture Corporation, Ltd., invite members to visit their studios at

## FIRST OFFICIAL BANQUET

Institute of Amateur Cinematographers

7 RED LION SQUARE, LONDON, W.C.1

President: His Grace the Duke of SUTHERLAND, K.T.

Gen. Sec.: Wm. E. Chadwick, F.A.C.I.

## FIRST OFFICIAL BANQUET

and Exhibition of Winning Films in the I.A.C. National Movie-Making Contest and Distribution of Prizes

By His Grace the Duke of Sutherland, K.T.  
Films have been entered from all over Europe and the British Empire.

**MAY FAIR HOTEL, BERKELEY ST., W.1.**

Guest of Honour: **THE LORD IRWIN, K.T.**

**NOVEMBER 10th, 1933.**

Tickets for **15s. 6d.** Members or

Guest **EACH** Member or

Guest **Apply for application form NOW.**

Members attending will receive their Reduced Rate railway ticket vouchers, invitations, etc., by return post.

Shepherds Bush. Tickets will be allotted in order of application, and must be presented at the entrance.

### 6.45 p.m. First Official Banquet

**May Fair Hotel, Berkeley Street, W.1.**

The Official Banquet will be held at the May Fair Hotel at 6.45 and will be presided over by the President, His Grace the Duke of Sutherland, K.T.

The winning films in the I.A.C. National Movie Contest will be projected. Films from all over Europe and the British Empire have been entered. The President will present the prizes and Certificates of Merit to the successful competitors.

### Saturday, November 11

**10 a.m. Visit to the British and Dominions Studios at Elstree.**

Members will be the guests of the British and Dominions Film Corporation, Ltd., at Elstree, and tickets will be allotted in order of application. The President will present the prizes and Certificates of Merit to the successful competitors.

### 11.45 a.m. Visit to the Stoll Picture House, Kingsway

An invitation is extended to members to visit the Stoll Picture House by the kindly invitation of Sir Oswald Stoll.

Tickets will be allotted in order of application.

**2.30 p.m. Visit to the Empire, Leicester Square.**

By the kindness of Metro-Goldwyn-Meyer Pictures. Tickets will be issued in rotation.

### ACKNOWLEDGMENTS

The President and Council of the Institute of Amateur Cinematographers desire to express their warm thanks to the following:—

To Messrs. George Newnes, Ltd.

For providing the Reception Lunch.

To Messrs. Kodak, Ltd.

For their hospitality at Harrow.

To the British and Dominions Film Corporation.

For entertaining members at their Studios at Elstree.

To Sir Oswald Stoll and Metro-Goldwyn-Meyer.

For their kindly hospitality.

To the Gaumont-British Picture Corporation, Ltd.,

For providing facilities to go over their studios.

To the British Broadcasting Corporation.

For their hospitality at Broadcasting House.

To Hon. Member, A. Jynspon Harman, Esq.

For his great assistance and help in the arranging of the social side.

To our Patron, Sir Josiah Stamp, C.B.E.

For his kindness in arranging the reduced railway fares.

### NEW MEMBERS

At Council Meeting held at Anderson's Hotel Fleet Street, October 11, the following members

were nominated for Founding Membership:—

Anthony Mosley, Esq., 4 Jolimont, Stock,

Sydney, Australia; J. H. Nicholls, Plymouth;

J. T. Kozee, Harold Wood, Essex; O. Gilbert

Davies, Welshpool; M. F. Bridge, Bristol; H. G.

Hepworth, Lowestoft; M. L. Sumnerfield,

Birkenhead; Dr. James Miller, London, W.1;

J. C. F. Anger, Northwood; L. R. Mackness,

Schlangor, Leeds; J. H. McCreedy, Surrey; W. H.

McNelly, Cheshire; Raymond Thomas, Havant,

Hamphshire; K. E. McKenzie, Jersey; Bertram

Binder, London, W.6; George W. K. Ford,

Catford, Surrey; Arthur H. Green, Stoke

Newington; Arthur B. Consens, Surliton;

Mrs. Cathleen Bishop, Bromley, Kent; John

G. Claxton, Sunderland; J. W. Smith, Man-

chester; Dr. E. C. Dawson, Burley-in-Wharfedale;

G. F. M. Hilbery, B.A., Canab, Teddington;

J. A. Taylor, Shrewsbury; F. W. Taylor,

Croydon; Dr. E. Butler, Hove; Leslie M. Froude,

Epsom; H. Desmond F. Sheen, Sutton; Miss

D. Untermaier, London, W.5; J. W. Meredith,

Wolverhampton; A. W. R. Brook, Shrewsbury;

D. Macleod, Luton; Ernest F. Evans, Crickle-

wold; Maurice Hart, Chelsea; Selwyn,

Jacobs, Northolt Road, Leyton, Essex;

Leeds; G. W. Ford, Hampstead; A. C. Oliver,

Romford; Harry Potter, Oldham; Harold C.

Burrow, Shipley, Yorks; George E. Stott,

Oldham; Frank W. W. De Bureh, Liverpool;

G. C. Linnell, Northampton; John E. Pilley,

Barnston, Scarborough; Eric Howard, Romford;

Percy H. Openshaw, Stoke-on-Trent; S. G.

Barnett, Cheam, Surrey; Dr. J. W. Matthews,

M.C., M.B., Holmhurst, Huddersfield; N. A.

Collard, Kirby Muxley, Leicestershire; J. C.

Vernon Spencer, Northwood; John Shields,

Rackpool; Leslie B. Adams, Birmingham;

Robert W. Fisher, Birkenhead; P. N. Hills,

Romsey, Hampshire; D. S. Sutton Johnson,

M.D., Kiddleminster; Henry Iverson, Rochdale;

Jaspar More, Glasgow; E. V. Matthews, East

Sheen; John Graham, Glasgow; W. A. Graham,

Glasgow; P. A. Coucher, Harrow; Dr. J. McDonald,

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EVERYONE knows that wireless is the cause of floods, droughts, thunderstorms, long fine spells, cold winters, hot summers, green Christmases, snow-storms in June, and many other climatic vagaries, besides having its own special occupational ailments such as knob-twiddler's thumb-callous, 'phone-wearer's ear-corn and short-waver's short temper. Cycling, motoring and most other hobbies are also held to have their particular dire effects, but until now I had always believed that home-cinematography stood out amongst them as the one completely innocent little white lamb.

This illusion was rudely shattered a week or two ago when our Vicar, the Rev. Percival Slopleigh, arrived at Mrs. Motherspoon-Waterbiffle's (you remember, of course, the correct pronunciation of the name, Moon-Wiffle) with his right arm in a sling.



My super-rocket went off

"What's the matter, Vicar?" inquired General Gore-Battleby.

"Fallen off your bicycle?" asked Flippersfield.

"Trod on a stair that was not there?" suggested Pottleson.

"Not enough soda?" from Burplesby.

The Vicar smiled a wan, sad smile. "No," he said, "I am meacarely a victim of this enthralling craft of ours. My medical advisah tells me that I am suffering from an entahly new disease, cine-cranker's wrist."

Clearly the Vicar could not be allowed to have a monopoly of novel ailments. Within the next few days Mrs. Motherspoon-Waterbiffle developed view-finder's dropped eyelid, whilst General Gore-Battleby was found to be a most interesting case of panoramist's neck-jitters and the Curate, the Rev. Septimus Poffle, was positively prostrated by reel-changer's finger twitch. Myself, I got off lightly with only the mildest attack of shutter-presser's forefinger.



View-finder's dropped eyelid

Convalescence was quite a long business and not without its adventures. The involuntary dropping of Mrs. Motherspoon-Waterbiffle's eyelid, for instance, nearly caused several scandals during her shopping expeditions in the High Street. We were none of us feeling too good (though all duly certified as being off the danger list) when we met at the dear lady's house towards the end of October.

"Want something to liven us up, that's what it is," snorted the General.

"Splendid idea," echoed the Vicar. "What about a tour round the ancient British burial places in the locality?"

"Wouldn't that be rather *too* gay?" queried Burplesby, who is pleased to be sarcastic at times.

Various other proposals were put forward, but none seemed to hit the mark until I had a brain-wave.

"Let's have a good old-fashioned Guy Fawkes' night," I suggested.

"Fireworks—catherine wheels and rockets and things. We ought to be able to get some jolly interesting films and they will help us to forget all our troubles."

"Just the thing," cried Mrs. Motherspoon-Waterbiffle. "You'll all dine here with me on the Fifth. Everyone will bring his own fireworks and we will have the jolliest of jolly times afterwards."

The rest of the afternoon was spent in a highly technical discussion upon the stops that would be required for successful firework photography and



A victim of cine-cranker's wrist

whether or not filters would be necessary. As is usual in these cases no one succeeded in convincing anybody else, and everyone was resolved to give his own ideas full rein when the great night arrived.

Mrs. Motherspoon-Waterbiffle, who always does things in style, contracted with a firm of pyrotechnicians (there is as much difference between a pyrotechnician and a firework manufacturer as there is between a barber and a tonsorial artist) to provide set pieces and Leaven knows what else besides. The rest of us just came with pockets or attaché-cases stuffed with cannon-crackers and jacks-in-the-box and Roman candles and golden rain and things.

The proceedings were opened by a set piece displaying a portrait of our hostess, obviously taken from a photograph made when she was some twenty years younger and some ten



I pinned my faith on an empty winebottle

stone lighter. Its complete success was unfortunately spoilt by the Curate's gigantic green Bengal light which flared up just as we were making our exposures. The unfortunate Poffle explained afterwards that the fuse must have been damp, for the thing should have expired *hours* before the set piece blossomed out.

After that things went much better, for the General begged us to reserve our private fireworks until the glorious show provided by Mrs. Motherspoon-Waterbiffle should have come to an end. We spent our time in taking foot after wonderful foot of covveys of rockets, of gigantic catherine wheels, of golden rains playing upon the duck-pond.

Then came the time for individual efforts.

I had confined myself to rockets, for I shall always maintain that these are the most satisfactory products of the firework maker's—I beg his pardon, the pyrotechnician's—art from the

(Continued on page 227)



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FOX PHOTOS  
FILM-AT-HOME  
NEWS

**CONTENTS**  
of first  
three issues

**SEPTEMBER**

Duke of York at Boys'  
Camp  
Trials of new giant  
Engine — Royal Scot  
Opening of Firework  
season, etc.

**OCTOBER**

Irish T. T.  
Parachute descent from  
aeroplane  
Braemar Gathering, etc.

**NOVEMBER**

Fleet Manoeuvres  
Great Fire at Dudley  
Sailing of "Discovery"  
for Antarctic. Etc.

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## **FILM-AT-HOME NEWS**

Produced by

FOX PHOTOS, 6 TUDOR ST., FLEET STREET, LONDON, E.C.

## THE MERRY REEL

(Continued from page 224)

point of view of both the beholder and the letter-off. The only difficulty is to find a satisfactory means of fixing the rocket and its stick before you apply the match to the fuse.

After many experiments I had come to pin my faith to the empty wine bottle as one of the best of rocket holders and I arranged with Mr. Bloggs, Mrs. Motherspoon-Waterbottle's butler, to provide me with an adequate supply.

My first rocket was a gigantic affair, guaranteed to ascend untold feet into the air before exploding into a glorious bunch of coloured lights.

"Stand by, you fellows!" I cried as I placed its stick in a bottle. "Here's the chance of the firework shot of your lives."

Every ciné-camera came smartly to the ready position. Everyone was determined to record the shot of shots.

I struck a match and applied it to the fuse. There was a small red

glow, but after a few seconds this became invisible.

"It's gone out," bleated the Rev. Septimus Poffle, rushing eagerly forward.

Just as his foot upset the bottle, he received convincing proof that appearances are sometimes deceptive. My super rocket went off. Travelling horizontally at about three feet from the ground it took General Gore-Battleby fairly and squarely in the pants, cannoned off him and did a kind of circular marathon amongst the astonished spectators.

Having fortunately retired to a distance of many yards I was outside the devastated area and was able to obtain a wonderful film of the Splishbury Ciné Club demonstrating the quickest methods of taking cover. The last few feet which show the Vicar in the midst of the final many-coloured burst are amongst my most treasured possessions.

We are all now completely recovered from our specialised home ciné ailments, but not a few are suffering from fireworkers' jumps and other similar afflictions.

## HOME CINE CIRCLES

What They Are and What They Are Not  
MORE LEADERS WANTED

MANY letters have been received from readers interested in Home Cine Circles, and it is abundantly clear that there is a large body of movie-makers to whom such circles appeal very strongly.

It is equally clear that there are some readers who do not yet understand exactly what is meant by a Home Cine Circle. Amongst the letters received there were more than a few from people suggesting, for instance, that members of these Circles should pay a subscription, that premises should be rented, that lecturers should be invited to hold forth, that plays should be produced and so on; in other words, that ordinary cine societies should be formed.

This is *not* the idea!

There are lots of societies, and they are doing fine work. But there are, also, lots of people who have no wish to join societies—people who are not technically minded and have no ambition to act but who very definitely do enjoy making pictures of their travels and everyday lives. These pictures possess a charm all their own, even though they may not be technically perfect; but they are seldom seen outside the family.

This is a pity, because such films have a wide appeal and it was to bring the makers of these pictures together that the starting of Home Cine Circles was suggested. These circles have already led to the making of friendships; and have given a fresh impetus to many a lone worker; members meet in each other's houses

in turn and run through their films.

The following are ready to start Home Cine Circles and will be glad to hear from anyone who will join in the movement:—  
BROMLEY, KENT.

Mrs. BISHOP, 9 Hayes Road.  
BRIGHTON, SUSSEX.

Mr. OLIVER V. HILSON,  
"City of Hereford,"  
29 Upper St. James's Street.  
NEWPORT, MON.

Miss M. TERROT,  
16 Ronald Road.  
WOODLESFORD, NR. LEEDS.

Mr. MARTIN PALMER,  
Leventhorpe Hall.

HELSEBY, CHESHIRE.  
Mr. THOMAS P. LITTLEMORE,  
Alvanley Road.  
SHEFFIELD.

Mr. ALLAN RAMSAY,  
331 Ecclesall Road South.

Mr. Allan Ramsay writes:—  
"I appreciate your announcement on my behalf for the formation of a Home Cine Circle, and I might add that I have had several very encouraging letters re its formation.

"I have decided to hold a show at my address about the middle of November and wish to invite everyone interested to bring along his or her own films (either 9- or 16-mm.). Will you please ask intending visitors to write for definite date?"

We shall be glad to hear from any reader interested in Home Cine Circles and to publish short announcements—received before Nov. 14—which will help the movement.



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The Sexton Blake series of Mystery Films.  
Kenneth McLaglen in "Dick Turpin."

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Henry Edwards in "Vendetta."

Anny Ondra in "Blame the Baby."  
Tallulah Bankhead in "His House in  
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Mary, Queen of Scots, featuring Fay

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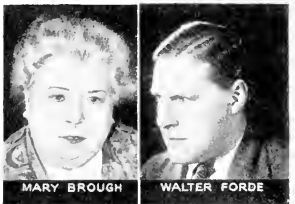
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(Continued from page 220)

whole theory of recording is based on modulation and frequencies, and any amplifier or wireless set used as an amplifier giving a minimum output of  $\frac{1}{2}$  watt and worked from the mains is quite suitable for recording purposes. One giving about 1 watt output gave extremely satisfactory results.

When recording it is necessary to monitor the actual speech or music by means of headphones and thus the modulation and strength of signal can be ascertained. Two methods showing how to connect the 'phones into circuit are given on page 220, and one or other of these two diagrams will probably be similar to the output of your set or amplifier. When a transformer is not already fitted, one of the ratio shown in the diagram should be incorporated in the circuit. It improves tone and smoothes out high pitches and squeaks.

There is no doubt that there is an unlimited field opened up by this new disc, and before cutting if you carefully read the above practical information and use a certain amount of common sense then there is no reason why a perfect recording should not be produced.

## TITLES

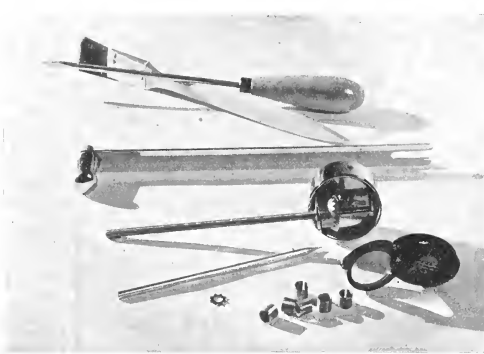
EVERY amateur film should be properly titled, if only at the beginning (explaining what the picture is about and giving credit to the cameraman) and at the end (to show the reel is finished). Additional explanatory titles are also a great help, particularly in family and holiday films.

Although many readers are making their own titles with the aid of the many devices sold for this purpose,

it is often very convenient to "put the work out" and thus we have been pleased to examine specimens of 9½-mm. and 16-mm. titles supplied by W. S. Jackson, of Warrington. These are very well made, artistically lettered and of good professional quality, the prices being worked out on the letter basis and not, as sometimes charged, by the word. Notched titles, which are supplied in 9½-mm. only, consist of about 3 in. of title, while continuous titles in both 9½-mm. and 16-mm. depend for their length on the number of words, the longer titles of course requiring a greater time to read.

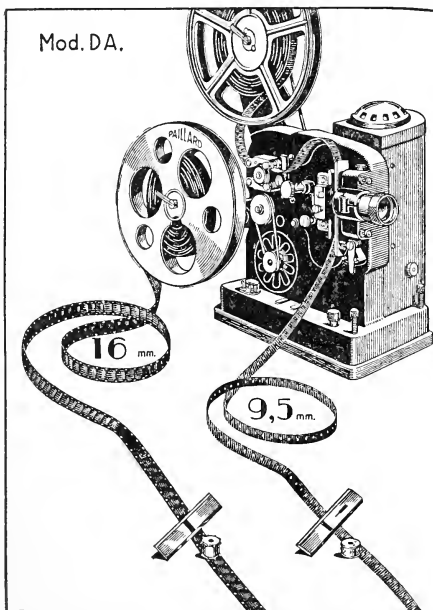
Prices are quite reasonable; a typical example being as follows: 20 letters — notched, 6d.; continuous, 9d. (both of these 9½-mm.); 16-mm., 1s. The minimum order required for notched is 2s.; continuous (9½-mm.), 3s.; 16-mm., 4s. A closing piece, "The End," is supplied free with every order.

A number of stock titles are kept on hand, such as "My Movies," "Our Holidays," "The Family," "Part I," "End of Part I," "Part II," "End of Part II," etc. They have been submitted by Mr. W. S. Jackson, 8 Walton Road, Stockton Heath, Warrington.



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**WANTED—APPARATUS IN EXCHANGE FOR NEW**

## SET ECONOMY

(Continued from page 214)

or hangings can make or mar their effectiveness; so can the person who buys the material. I cannot help feeling that we have hardly begun to realise the varied possibilities in the use of hangings as ordinary practical curtains or as purely decorative draping. Pattern, texture, colour—all are of importance, and substitutes for the expensive materials can be found with a little research on the camera.

The student of set economy could not do better than to study the work of the German studios during the mark inflation period. It is true that many of the well-known pictures of this period have disappeared, but some of them are being revived, not only by the various local film societies but also in certain specialised public cinemas.

A classic example of set economy is to be seen in the late Paul Leni's film "Waxworks." (Leni was himself an Art Director and his picture shows clearly the influence of his training.) The film contains three stories within a story; they were "Haroun-Al-Raschid" (with Emil Jennings), "Ivan the Terrible" (with Conrad Veidt), and "Jack the Ripper" (with Werner Krauss). The first two episodes contain interesting examples of set economy, though they were on the spectacular side. I remember one scene in the Russian part of the film

that interested me from the viewpoint of set economy; it showed a sleigh drive up in the snow to the entrance of a palace. In the background were the doors of the palace; in the foreground were the bases of two enormous pillars, only a section of each being built, and they were placed so that they occupied a considerable portion each side of the picture, thereby obviating the necessity to build more of the palace than was shown as we looked between the pillars. Then, across the foreground, was a pile of studio "snow," so that none of the road had to be built. When the sleigh drove up and the various characters in costume appeared, we had the effect of a grand and costly scene!

But that was nothing compared with what Paul Leni devised for the "Jack the Ripper" episode. It so happened that he had run out of money and could not afford to build any more sets! He had his stock of negative, he had Werner Krauss, the studio, the lights, the camera, the cameraman and just enough money for one or two other artists; so he treated the last episode as a sort of nightmare. He photographed his characters walking and sitting in front of black velvet, while he indulged in various camera-tricks—such as the split-screen and quick tracking shots. Next, he made drawings of fantastic sets on pieces of stout typing paper, which he photographed in a series of trick

shots and *dissolves*, superimposed on his negative of Werner Krauss and company! The result was acclaimed a masterpiece of imaginative direction! Actually it was a classic example of the brilliance of Mother Necessity.

The use of models, painted glass, the Dunning process and back projection are other forms of set economy which are only applied in the more ambitious and spectacular type of production, but they are mostly expensive in themselves, although to get the same effect without these devices would be more costly. There is, however, one other process belonging to the same category which is not costly, and that is the projection of slides on to plain backgrounds. The most general use of slides is to project moving clouds or views of a town seen through a window in a set, but little has been done in films with the projection of imaginative, non-realistic scenery—as in the presentation of opera on the German stage. It seems to me that this is a field for the amateur to experiment in.

Finally, an indirect form of set economy—the making of small paper models of the sets you contemplate building. If the Art Director will, after he has read your treatment and before you have written your scenario, make small models of the sets as completely as possible, you can then work out your shots with these models before you.

# THE PROBLEM OF REVERSAL FILM

By Dr. H. LUMMERZHEIM

(Continued from page 178 of our October issue)

THE next point is of equal importance. The latitude in exposure of any sensitive material is limited; its full employment is easier and more complete the smaller the range of luminosities in the subject. In taking a film of a subject such as children in light frocks, a dark background will be avoided as far as possible.

A great extension of the range of luminosities, in other cases, e.g., the inclusion of the sky in the scene, involves other factors. In such circumstances, in addition to shadow detail in objects in a shaded foreground, good rendering is still required of a building in the distance against the bright sky. Among landscapes, subjects of small luminosity range are open views from an eminence or from aircraft. On the other hand, interior scenes, taken from a point at a distance from a window, and including the window itself and the bright outside scene in the picture, are of great luminosity range. These

examples will suffice to show the great difference among subjects in this respect. An experienced operator requiring to reproduce objects of entirely different brightness, will therefore make separate exposures in succession. In the case of a subject which comprises open landscape he will first film the landscape itself, disregarding dark foreground, and then the particular scene, disregarding the brightly lighted distance. Needless to say, the two exposures will be made with appropriate lens aperture. Finally, an operator will avoid as far as possible the inclusion on the same band of film of subjects for which the exposures, as he can judge beforehand, will some of them be ample whilst others will tend to under-exposure. Landscape subjects, even though taken with the smallest stop, may still be fully exposed, whereas studies by artificial light will be somewhat under-exposed. An amateur using his cine camera at a winter sports resort will therefore refrain as

much as he can from taking daylight pictures in the snow and evening subjects by artificial light on the same cassette or spool of film, for he will bear in mind that the processing (epot cannot possibly give individual treatment to widely different subjects on the same film.

In conclusion, reference may be made to the important question, which has been discussed scores of times, namely, the speed of the film when ascertaining the correct stop to use. In dealing with this matter the view has frequently been expressed that the cine-amateur has simply to make use of a Scheiner number in order to ascertain exactly by the use of an optical or extinction exposure meter which stop is correct for a given subject and film of given Scheiner speed.

But this is the wrong way to consider the question, as can readily be shown. As is well known, the Scheiner speed number is based on the so-called "threshold value" of a sensitive material. According to the Scheiner method, we ascertain the feeblest effect of light on the material in question which can produce, on development, a density which is just recognisable. The fact that the density may rise slowly or quickly on exposure to lights of greater intensity is not taken into account in the Scheiner system. Hence it is quite possible, in the case of the negative process, that a contrasty material, namely, one which

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exhibits appreciably greater speed in the medium densities, may have a much lower Scheiner value than a film of soft gradation, less rapid in the middle tones and superior only as regards the threshold value. At the same time the Scheiner number is no doubt of value in the case of negative sensitive materials, otherwise it would not be so widely used. In the case of material for negatives it may be generally taken for granted that the photographer employs a stop with which the darkest parts of his subject yield the faintest recognisable deposit in the developer. Thus for an object of small luminosity range he obtains a thin negative showing all details, and by suitable choice of the positive material, as also by appropriate printing and developing, obtains a decent print.

But the conditions are altogether different in the case of reversible film. Here the Scheiner measure of speed will indicate that the user has determined what exposure is just enough in order to give in the finished positive an effect which cannot be distinguished from the maximum density. If it is desired to employ this speed value when taking a subject, what we have to do is to make a positive in which the darkest parts are of as heavy density as is possible with the reversible film employed. Thus, in the case of an object of small luminosity range, the lightest parts would thereby be far removed from complete

transparency. In using a projector of low power or when showing pictures in large rooms on a corresponding scale a film of this kind would be quite useless. It is more correct to give greater exposure in order to obtain full transparency in those parts of the film representing the brightest parts of the object. With an object of small luminosity range this means that the darkest parts are represented by deposit which is considerably lower than the maximum density. It will thus be seen that the question of threshold speed value is altogether unsuitable for determination of correct exposure of reversible film. In every instance regard must be paid to the luminosity range of the object and the probable conditions as regards projection.

Actual high speed of a reversal sensitive material is a question, not of high threshold value (Scheiner), but of emulsion with which an object of given brightness may be correctly reproduced by means of the smallest possible stop so as to yield the maximum approximate transparency, that is to say in the lowest part of the density curve. Exposure on these lines may be determined by sensitometric methods, whereas the Scheiner threshold value of speed is entirely without significance.

It will be understood from the foregoing what is the value to the cine amateur of any optical exposure meter based on the Scheiner speed

numbers. Moreover, such exposure meters almost always determine the mean brightness of the subject as a whole, a method which is satisfactory for still photography but much less so for cinematography. In the case of the latter the point of interest in a subject is always in movement. We are never concerned with getting a correct photographic rendering of the whole scene but only with the part which is concerned in the phases of movement. The average brightness of this latter is frequently very different from the average brightness of the whole subject.

Thus in cine-photography the conditions under which sensitive material is used are quite different from those in still photography. The reversal emulsions on sub-standard film are made for these special demands and are, in the main, of excellent qualities in this respect. The amateur using modern reversal film can obtain the finest results only if he will take the special qualities of his material into account; the application of experience gained in the use of roll-film will do more harm than good in this new branch of work.

The great majority of cine-amateurs have already used their own intelligence to discover the right method. When one considers the entire result in the shape of films which have been made at such trouble and with exercise of so much patient care since the introduction of reversal emulsion on

sub-standard film, it may be affirmed that expectations have been greatly exceeded. Not only do the finest results exhibit the high photographic quality which is possible in amateur cinematography, the average production does so too, and, altogether, the technical achievement shows that amateur cinematographers have raised their work far above the level of a pastime and have made it an important medium of expression of the age. As in any other artistic occupation enjoyment of its practice grows with the mastery of technical ways and means. A close acquaintance with the characteristics of reversal film gives the amateur further ample means to employ its good features in dealing with any fresh problems that may arise.

## New Sound Recording System

THE North British Film & Recording Co. are now in a position to supply experimenters and others, who have been recording on metal discs, with a new type of disc to replace those played with a fibre needle. These new discs are returned to the company after being recorded, a stamper is then taken and the standard black disc supplied.

The cost is reasonable, being 1s. 6d. for the negative discs, which can be recorded on both sides and the pressing taken from the side desired. The cost of the black pressed records taken from the negatives is as follows:—10 discs, 30s.; 25 discs, 50s.; 50 discs, £4 5s.; 100 discs, £6 10s.

It is stated that results comparable with professional records can be obtained by this method, provided the wireless or amplifier, voice and home recorder are all good. The records, of course, can be played with any needle and there is no bad tracking. The metal Home Recorder disc formerly used has failed badly on account of the fibre needle and bad tracking; but it is claimed that with this method there is no bad tracking, and that perfect synchronisation can be achieved.

Mr. Harry Wilkinson, the inventor of the Sound Service Home Recorder—the first home recorder on the market which was introduced at the Wireless Exhibition in 1930—is technical adviser to the company; and this process is the outcome of his research in home recording, which has been taking place since 1924. Further information can be obtained from the North British Film & Recording Co., Bisham, Blackpool.

## A FILM TO SEE

**"I Was a Spy." Generally released November 30, 1933**

THE British film, "I Was a Spy," which will be generally on view from November 30 onwards, provides an interesting example of the literal method of treating story material.

The stories of most commercially made talkies are not told in a matter of fact manner; a romantic, melodramatic, farcical, or propagandist distortion usually creeps in. Thus, Janet Gaynor films are always romantic; while Walter Huston is usually featured in melodrama. Charlie Chaplin is the very symbol of comedy; and a picture like "Damaged Lives" has a definite propagandist twist.

Similarly, the stories of most amateur scenarios are conceived from one or other of these viewpoints—very frequently a farcical or melodramatic one.

By studying "I Was a Spy," amateur film makers will see how powerful and moving a matter of fact treatment of real life events can be on the screen. Everything in this film is, as far as possible, a reproduction of what has actually happened. The incidents are staged "in cold blood," as it were.

### A Success—and Why

You will realise that the secrets of this film's complete success are, first: economy of action and dialogue which achieve concentration and therefore tension; secondly, a story which is inherently dramatic and powerful; and, thirdly, a cast of good players to interpret it with restraint.

If an amateur producer were to apply these principles to some real life story which is being lived in his or her own neighbourhood, and use ordinary people as actors and actresses, they would be found to fit their rôles more closely and naturally than the romantic, melodramatic or farcical parts they usually play, because they would be more or less living their own lives.

It is a question of applying the principles exemplified by "I Was a Spy" to a different story. Those principles apply equally to a talkie or to a silent film.

## TO BIRMINGHAM READERS

The Birmingham Photographic Society is arranging to form a Cinematograph Section. A meeting will be convened at an early date, and those interested are invited to write to the Hon. Secretary, York House, Grea Charles Street, Birmingham.

## AT THE R.P.S.

**"Photography in the Service of Mankind."**

THE fifth of the series of exhibitions, "Photography in the Service of Mankind," organised by The Royal Photographic Society, will be held at 35 Russell Square, London, W.C.1, from Tuesday, November 7, to Thursday, November 30, and will be devoted to the applications of photography to agriculture and fisheries. The exhibition will be formally opened by Mr. Walter E. Elliot, M.P., the Minister of Agriculture and Fisheries, at 11 a.m. on Tuesday, November 7, and it will remain open to the public daily from 10 a.m. to 6 p.m. (Sundays excepted).

An interesting programme of films, to be projected at meetings to be held on Wednesday evenings at 7 p.m. during the exhibition, has been arranged as follows:—

### WEDNESDAY, NOVEMBER 8

"The Apple Factory" (Ministry of Agriculture and Fisheries).

"The Evolution of a Grain of Wheat" (Ministry of Agriculture and Fisheries).

"The Marine Parade" (British Instructional Films, Ltd.).

### WEDNESDAY, NOVEMBER 15

"Plums That Please" (Ministry of Agriculture and Fisheries).

"John the Bull" (Ministry of Agriculture and Fisheries).

"Fishing Across Canada" (Canadian Pacific Railway).

### WEDNESDAY, NOVEMBER 22

"Home-making by Irrigation" (Canadian Pacific Railway).

"The Story of the Grasses" (British Instructional Films).

### WEDNESDAY, NOVEMBER 29

"The Ways of Life" (British Social Hygiene Council). Speaker, P. F. Lee, Esq., B.A., A.R.C.S.

Admission to the exhibition is free and to the film meetings by ticket (free). Application for tickets should be made to the Secretary as soon as possible as the accommodation is limited.

All who are interested in any branch of photography should make a point of visiting the many Exhibitions organised by the R.P.S.—at every one there is something of outstanding beauty or interest to be seen on the walls or screen.

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## NEW CINE APPARATUS TESTED AND REVIEWED

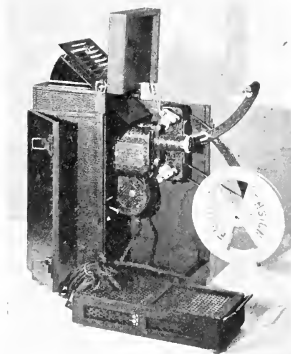
This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### Ensign Silent Sixteen 300 - B Projector

THE Ensign 300-B Projector, illustrated herewith, has many distinctive features, and represents a considerable advance in the design of these well-known instruments. Naturally the conditions in which the home projector is used call for portability and the Ensign designers have hit upon the happy idea of building the machine into a substantial case from which it need not be removed for operation. By lifting the lid, swinging open a side door and pulling out the spool arms, the machine erects itself ready for use, while the adjustable resistance which makes the machine suitable for any mains voltage is easily withdrawn from the base of the case and stood in a suitable position.

The controls of the machine are very conveniently placed at the back, there being separate switches for the lamp and the motor as well as a knob for motor speed adjustment. The

gate is easily opened both for threading and cleaning and a new improvement is a rocking guide above both



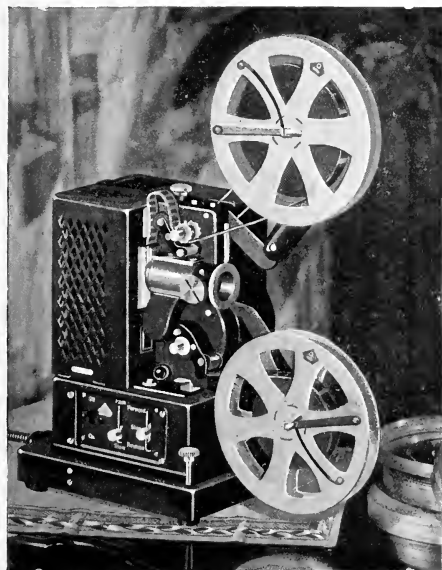
The Ensign 300-B Projector

the feed and take-up sprockets. This rocking guide is of great value in preventing loss of the loop when the film is dry or badly spliced—a defect which occasionally gave trouble in some earlier models of these projectors. Re-wind is by hand but gearing is fitted to make this quite easy and quick.

So far as the optical system is concerned, this is very efficient, a new reflector-condenser system having been installed. A 300-watt 100-volt bulb is used, while the projection lens is the well-known Dallmeyer superlite.

There are two fans, one providing a cooling draft for both lamp and motor regulator, while the second, an auxiliary fan mounted beneath the mechanism, cools the operating parts, gate and film during projection.

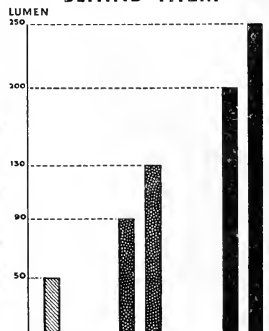
It is rather a pity in a machine otherwise so well designed that it is not possible to project still pictures. We notice that the instruction book is silent on this point, but the fact that there are separate lamp and motor switches might lead the user to imagine that by switching off the motor and leaving on the lamp still pictures could be projected. Unfortunately, however, there is no provision for heat absorbing shutter or other similar scheme and the fan which cools the film and gate during projection ceases to function immediately the motor is turned off. A test we made showed that the film is blistered in ten seconds if the motor is switched off and the lamp left on.



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We trust that in future models it will be possible to provide some means of "still" projection, which is becoming more and more desirable from the use of such projectors for instructional purposes. Until such provision is made we should like to see an interlocking of the motor and lamp switches or else a warning in the instruction book.

The price of the 300-B complete, including an all-voltage resistance (generally an extra with other makes of projectors), is £29 10s. It has been submitted to us by Messrs. Ensign, Ltd., High Holborn, W.C.1.



Stedman Card reels

### Inexpensive Reels for 9½-mm.

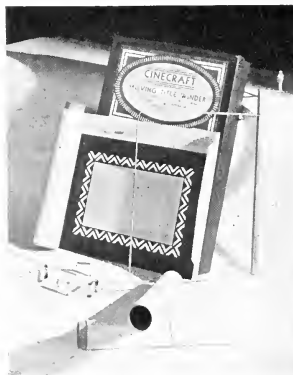
Many 9½-mm. users have felt chary of combining their short lengths of film into a super-reel owing to the relatively high cost of the necessary reels to carry them. Stedman's of Leeds, realising this requirement, are now marketing some excellent but inexpensive cardboard reels with wood centres which fit all standard 9½-mm. machines and will be found perfectly satisfactory if the instructions are followed.

Two sizes are made: Stedman's "100" and Stedman's "Super," this last being designed to carry 300 ft. of film. The Stedman's "100" sells for 1s. and the Stedman's "Super" for 1s. 3d., which naturally represents a distinct saving over the metal reels which have hitherto been the only ones available.

It is important when using the smaller reels, such as those on which Messrs. Stedman return their processed films, that the pressure plate of the projector should not bear too firmly upon them, otherwise this will retard their normal rotation. In practice, however, we find these reels quite satisfactory and they can be recommended. They have been submitted to us by Messrs. Stedman's (Cinematograph Laboratory, 16, Meadow Road, Leeds.

### Cinecraft Moving Title Holder

The Cinecraft Title Outfit was described and reviewed in our January



The Cinecraft Moving Title holder

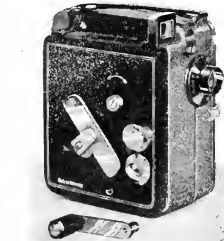
issue and the makers are now supplying a supplementary outfit by which the popular moving titles can be photographed. The outfit consists of three roller titling sheets amply long enough to include any matter likely to be inscribed in such a way, a frame with handle on to which the sheet can be wound and a special title mask which goes in front of the sheet, the whole device being made to fit into the standard Cinecraft Title frame. The sheets are provided with faint blue lines which guide the writing but which do not reproduce when the title is photographed.

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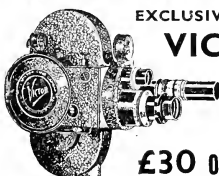


9½-mm.  
CINE NIZO

2-speed. F/2.8 STEINHIL CASSAR LENS, HAND-CRANK. A super 9½-mm. Camera with a better motor. **£12 10 0**

## NEW AND SECONDHAND CINE BARGAINS

Ensign Super Projector, 16-mm., 200-watt lamp, resistance, reverse, "still," complete in de luxe carrying case. Cased. £29 10s. 0d.  
Model C Kodascope, complete with metal carrying case and resistance. Chronal control. As new. £10 10s. 0d.  
Ensign "180" Projector (Silent Sixteen), complete with variable resistance and carrying case. Very good condition. New price £28 10s. 0d. £17 0s. 0d.  
Pathe Home Movie Projector Resistance. New model. £5 0s. 0d.  
Latest type Autokinecam Cine Camera, 16-mm. f/2.6 Cinar lens, carrying case. As new. £13 13s. 0d.  
Bell & Howell Film 75, Watch Thin Model, f/3.5 Taylor Hobson Cooke lens, 50 ft. or 100 ft. film, leather case. New, stock-wound. £30 0s. 0d.  
Model B Cine—"Kodak" f/3.5 lens, leather case. £8 15s. 0d.  
Bell & Howell Film 75, f/3.5 U.F. Cooke lens filters, also Triphoto 3 in. Cooke f/4. in leather case. As new, unscribbled. Cost over £40. £28 0s. 0d.  
Pathoscope Motocamera De Luxe, f/3.5 lens, in case. £7 2s. 6d.  
Motocamera Type B, f/3.5 lens, case. £4 10s. 0d.  
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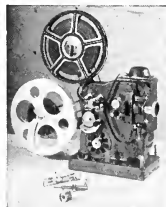
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Further sheets can, of course, be obtained from the makers.

There are many uses for such an ingenious title—lengthy titles can be made to appear on the screen in a much more readable form than by merely substituting one set of letters for another after the audience has had ample time to read them. Hand-written documents, such as letters, are much better projected this way and a certain amount of suspense and dramatic emphasis can be achieved by properly timing the roll up.

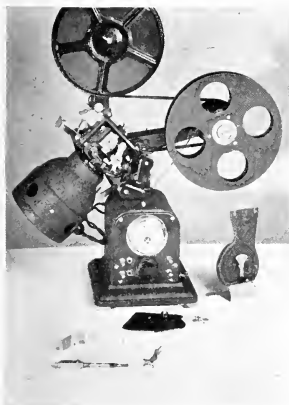
Owners of the existing Cinecraft Title Outfit will doubtless welcome the new addition as the means of extending considerably the scope of their titling. The price of the supplementary outfit is 7s. 6d. complete and seems to suit its purpose excellently. It can be obtained from Messrs. Cinecraft, Ltd., Camera Corner, Palmers' Green, N.13, or from any dealer.

### Filo Projector

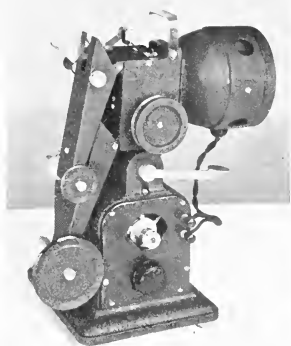
A very ingenious projector for both 9½-mm. and 16-mm. designed on original lines is the Filo, illustrations of which accompany these notes.

Usually 9½-mm. projectors can be divided into two classes, those in which the film propulsion is entirely by means of the motion imparted by the claw or claws, and the others in which both feed and take-up are actuated by sprockets. The Filo machine has no sprockets in the ordinary sense but on the other hand it is not dependent on the claws alone for the propulsion of the film, as both for feed and take-up the film passes round rubber-covered rollers which are power-driven and thus propel the film, the necessary loop being formed by a kind of spring tension in the rather unusual film path.

The change from 9½-mm. to 16-mm.



The Filo Projector Tilted. The interchangeable parts for the 16-mm. size are lying on the table. Next to the projector is the special small reel holder for 30-ft. 9½-mm. spools



The Filo folded

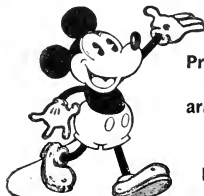
is very easily done, as there are no sprockets to change, a small alteration of the pressure spring on the lamphouse and the claw mechanism being effected in a moment or two, while of course the upper spindle has to be changed to take the different reel. Incidentally, there is a two-claw mechanism for 9½-mm. and a four-claw for 16-mm., so this machine is more than usually free from defects due to faulty sprocket holes or perforations. Unlike most machines which use standard bobbins for take-up, the Filo has its own special hobbin for both 9½-mm. or 16-mm.

In either size the pictures can be stopped on the screen for any desired period without injury to the film and without the slightest fear of lack of registration, although if the lamp is run at full intensity it is not advisable to leave a "still" picture too long on the screen. Re-wind is carried out by the help of the motor and is very rapid. Both continuous and notched titles can be used on the 9½-mm. size and any size of hobbin.

The construction of the Filo projector is such that it can be tilted over a much wider angle than is usual and the controls are all placed conveniently to hand. We tested the projector with both sizes of film and found projection thoroughly satisfactory and as flickerless as with any projector we have yet tested. The illumination is very efficient and good bright pictures can be obtained with either size amply sufficient for any ordinary home. At the same time, however, the total wattage is not high—being about 130 watts—so that one must not expect as much illumination as with some of the very high-power machines now marketed.

We understand that the machine will be marketed in this country, complete with case, resistance, etc., at about £32, but the price is not yet definitely fixed. It was submitted to us by Mr. Charles E. Stenhouse, 106 Greencroft Gardens, N.W.16.

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EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 14th November

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary, Miss M. Sheldrake, 14 Jocelyn Road, Richmond. Owing to a few unforeseen circumstances, we have had to reorganise entirely this society. We have drawn up new rules and appointed a new director (Mr. Harry Taylor), who is taking the place for the time being of Mr. Ian Franklin, the latter having to resign temporarily owing to business reasons. Miss Marjorie Sheldrake has been elected by the management for the post of Hon. Secretary, and all correspondence should in future be addressed to her.

Since our last report the scenario competition closed, the winning script being "Revenge," by Miss V. Cresswell, which is our next endeavour, and will very shortly be secured and casted.

The society's winter session has now commenced and the first large event will be the showing of "The Jumping Beans." This is being given a two nights' premiere on November 10 and 11th, with a full supporting programme and the result of this will be given in our next report.

This society has now vacancies for one male and one female member, the subscription being 12s. 6d. per annum. Applications for membership should be made to the Hon. Secretary at the above address.

**BIRMINGHAM CINE ARTS SOCIETY.** Hon. Secretary, F. A. Inshaw, 132 Kenwick Lane, Sparkbrook. The above society, which was formed last February have now decided to take up experimental work in talkies. We do not intend to produce any films at present but should like to hear from other clubs with reference to films, also from any others who are experimenting with talkies. No new members are required at present, but we intend to reorganise the society very soon. All communications should be sent to the Secretary at the above address.

**BRONDESBURY CINE SOCIETY.** Headquarters, Kensal Rise, N.W.10; Hon. Secretary, L. A. Elliott, 40 Peter Avenue, N.W.10. The society's annual general meeting was held at the new premises on October 4, when the agenda included reports of the chairman, secretary, treasurer, etc., the election of officers and council members, as also amendments to the rules. Of the latter the most important relates to the subscription, which is now as follows:—

Full Membership: 30s. per annum, payable in advance yearly or quarterly or by arrangement at the rate of 3s. per month.

Visiting Membership: 10s. 6d. per annum, payable in advance.

Full subscription entitles the member to take advantage of every facility offered by the society, the only additional liability being the 6d. levy collected at each meeting attended, as film stock used in production is free. Visiting members have no further

liability, their subscription entitling them to attend any of the society's monthly gatherings devoted to entertainment, such as projection evenings, lectures, dances, etc. These members cannot, however, hold any office in the society or vote at meetings.

Members of the council for the coming year are: Miss G. V. Wilson, Mr. G. W. Eves, Mr. J. E. Holroyd, Mr. B. Ludin, Mr. G. C. Weston, M.J.E.E., F.R.R.S., the chairman, Mr. J. E. Skewes, F.R.O.A., being re-elected. Mr. J. E. Holroyd, who recently took over secretarial duties, has unfortunately had to resign owing to other engagements and his office has been accepted by Mr. L. A. Elliott.

Except for one Sunday on location, shooting of the society's production, "B," has of necessity been suspended recently while the new headquarters are being equipped. They are situated adjacent to Kensal Rise Station at the rear of 100 Chamberlayne Road, the entrance to the studio being in Clifford Gardens. The premises cover about 1,400 sq. ft., and include a hall with glass roof and parquet floor measuring 17½ by 31 ft., which together with another floor 17½ by 25 ft., provides ample room for set construction. A dark room and editing bench, as also a comfortably furnished rest room, will likewise be available, much time and money being spent in an endeavour to create a new standard in amateur film studios.

Meetings are being held every Tuesday and Friday and readers interested are invited to call or communicate with the secretary. Guest tickets for a projection evening may be obtained free on application.

**CAMBRIDGE PHOTOGRAPHIC CLUB —CINE WORKERS.** Hon. Secretary:

Arnold Darlington, 55 Montague Road, Cambridge. Progress in our psychological film "Delirium" has been rather slow owing to the elaborate nature of several of the scenes, but the production is taking form well and promises to be unusually interesting.

We have now commenced the projection season and are giving a series of fortnightly public shows at which the following films, among others, will be screened: "The Three Cuckoo Clocks," "The Sacred Mountain" (directed by Dr. Arnold Fanck), "The Italian Straw Hat," produced by Rene Clair, and Fritz Lang's celebrated masterpiece, "The Spy." Admission to each performance is free, the main object of the shows being to advertise the amateur cinematographic movement, but contributions to the cost of presenting the films are welcome. The performances are held in the comfortable lecture room of the Cambridge Photographic Club, and anyone interested should apply to the secretary for fixture lists.

It is desired to include one or two amateur productions in the programmes towards Christmas. Any societies prepared to loan films are requested to communicate with Mr. Darlington as soon as possible.

1 HOLD  
THE TOP

2 RELEASE  
THE SPRING

3 A  
GENTLE  
PULL

4 AND IT'S  
EREECTED



**FANFOLD (WESTMINSTER) AMATEUR CINE CLUB.** Hon. Secretary, Glyn av Jones 8 Tanswell Street, London, S.E.1. Shooting on the film "Chance Meeting" was checked last month owing to the club not being able to procure the necessary house, but it is hoped to overcome this difficulty quite soon.

The technical staff of the club are at present experimenting with a view to synchronising future productions of the club.

Meetings (which were held fortnightly) are now held once a week, as the members think this is to their advantage. The president has made every endeavour to make the programmes for the following months as interesting as possible both on the social as well as producing side, and it is hoped to give many interesting talks by authorities on the various subjects relating to cine work. We are still hoping to hear from other clubs with a possible view of showing their 9.5-mm. films.

There is room for new members, and anyone interested is asked to communicate with the secretary or come to the club room, The Coach and Horses Inn, Avery Row, Bond Street, W.1, any Monday evening after 8.30 p.m.

**INDEPENDENT FILM STUDIOS (AMATEUR). HULL.** Hon. Secretary, E. C. Jordan, 53 Park Grove, Prince's Avenue, Hull, Yorks. The third I.F.S. production has just been completed in the short space of seven weeks from writing the story to projecting the last reel. Dock scenes, the arrival of trawlers and impressionist pictures of the pastimes of trawlermen, have been used to create an atmospheric background to the story, in the telling of which no titles whatever have been used. Direction is by S. Peyssner and E. C. Jordan, photography by J. Quine, make-up

and lighting was carried out by H. Grayson and E. B. Jordan.

The scenario of our next production is now being prepared from an original story by one of our members.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8. Under our scheme for the screening of industrial films (made by professionals and amateurs) we opened our winter projection season with the following 16-mm. films:

"With Lyons in America" (by kind permission of Messrs. Lyons), dealing with their sales organisation, and a reel showing "Nippies" at play in a carnival and sports film. Mr. Sydney Carter, of the N.F.U. Mutual Insurance Society, Ltd., kindly lent us two insurance films: "It," dealing with life assurance, and "Friday 13th," a road risks film. Both were very well done and very interesting. Mr. Carter also kindly lent us a very good holiday film of the "Baltic."

We also saw Mr. S. E. Powell's "Speed to the West," an ingenious film with larking as its theme; but the star turn was Mr. A. Ballard's news film, including some excellent shots of Tidworth Searchlight Tattoo at night. Taken on Agfa Novopan and Sclaf film, they compare very favourably with the professional. Other events included were fights at the White City, taken at night; the start of the Fastnet Rock sailing race, and shots of the "Britannia" under sail.

We have had one 9.5-mm. evening, when Miss Lonsdale's (our lady cameraman) animal film, "They Are So Irresistible," was shown, together with an uncut version of a film made for a troop of Girl Guides by our chairman, A. J. Bromley, concerning their camp activities.

Anyone interested in our meetings is invited to get in touch with the secretary at the above address.

**METRO FILM PRODUCING SOCIETY.** Studio, 234 Sauchiehall Street, Glasgow; Hon. Secretary, L. Russell, 14, Kelvin Drive, Glasgow, N.W. The first annual general meeting of the society was held on October 4, and it was agreed by everyone that the satisfactory position in which the society found itself was a matter for congratulation. In the first twelve months of its existence the society has equipped a studio and produced four picture films and two news reels. Membership is over thirty and is increasing. Last, but not least, there is a balance in the bank.

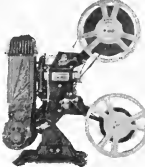
The first social evening of the winter season took place in the studio on October 10, when members and their friends saw Northsea, the elaborate production of Montague Pictures of Newcastle. The society was much impressed by the amount of preparation obviously involved in making this film, and by the clever camera work. On November 7 Mr. Gordon French, of the Zest Film Company, is to give an address, illustrated by some of his own films, and on November 21 there will be a display of films made by English clubs. Both these events take place in the studio, and guests of members will be welcomed.

This society organised a Scottish Film Festival, inviting entries of group-production films for competition. The final adjudication took place at a public show on Saturday, October 14, where a small theatre seating over 500 was rented, seats being sold at 2s. 6d. and 1s. 3d. Two 750-watt projectors, kindly lent by Messrs. Kodak, Ltd., were used to screen the five 16-mm. films which reached the final stage of the competition. Mr. Victor Savile was the adjudicator, and the winning film in the

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interest class was "All On a Summer's Day" and in the story class "Hair."

The evening was completely successful, and the Meteor council, who arranged the Festival, are greatly pleased with the satisfactory results of their first public show. ■

**METROPOLITAN VICKERS AMATEUR CINE SOCIETY.** Hon. Secretary, J. Murray Gillespie, 97 Derbyshire Lane, Stretford, Lancs. The first annual general meeting of this enterprising society was held on Thursday, September 21, and was the scene of much lively discussion. As a result the constitution of the society has been considerably amended; there is now only one class of membership, with an annual subscription of 5s., but by paying an extra 2s. 6d. members may avail themselves of special circulating library facilities.

Officers were elected to serve for the forthcoming session, and the thanks of the members are due to the retiring officers who have helped the society to find its feet in the first year of its existence, which in many societies is a very critical and trying period.

Much pleasure and a great deal of technical interest has been evinced at the projection meetings held throughout the last session. Members' films have been shown and discussed and numerous professional films have also been projected, including such classics as "Metropolis" and "Casanova." We have also had several interesting lectures and discussions.

The society has a production well in hand and has already gained much first-hand experience, which will enable it to prove its technique on future shooting. A programme for the winter session has been planned to cover meetings on alternate Thursdays; at every other meeting films will be projected and discussed, whilst on the remaining evenings practical talks will

be given by experienced workers and apparatus will be demonstrated.

The society has vacancies for members who are interested in the art of the cinema, especially if they are keen on the technical or acting side, full particulars being available from the hon. secretary.

**NEO FILM CLUB.** Hon. Secretary, Miss R. Waxman, 49 Downs Park Road, Clapton, E.5. Headquarters, 38 Pembury Road, Clapton, E.5. We have now commenced work on our new film production entitled, "While of Unsound Mind," best described as a tragedy of unemployment. The opening scenes have already been "shot" in a working class neighbourhood in the East End of London. We aroused a good deal of curiosity in the inhabitants of the district, and in a very short time we were surrounded by a crowd of about 200 excited people. We managed to control them quite well and, in fact, received a great deal of help from some of the more enthusiastic members of the crowd, who actually take part in this film.

We held our annual Film Ball at the small Queen's Hall, Langham Place, W.1, on Saturday, October 28, when one or two film stars helped to make the evening a great success.

**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.** Hon. Secretary: H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. The winter session of meetings was given a good send-off at the annual meeting held on October 5, when office bearers were elected for the year as follows:

Chairman, James Cameron; Vice-Chairman, J. E. White; Hon. Auditor, H. A. Solomon. Committee: Messrs. L. Bonser, J. Cameron, Jnr., A. S. Wilson, W. M. Dierick, Geo. G. Cranston, R. Jobling, and J. J. Longhurst.

After the meeting Mr. A. E. George, one of the members, showed an excellent series of scenic and outdoor films.

During this session, meetings will be held once weekly instead of fortnightly; and in addition to the projection programme, talks on technical and non-technical subjects will take place, and opportunity to try out experiments in cinematography with artificial lighting will also be provided for members. The equipment for sound and music effects to films, in charge of Mr. Geo. G. Cranston, is now in complete form and operating very successfully.

Two complete production units have been working during the summer months on the association's films, "Beyond the Horizon," and "Slipways." Both films, which are on 16-mm. stock and run to two reels each, will be given their first showing at early meetings.

The recent visit of H.R.H. Prince George to Newcastle-on-Tyne to open the new P.C.H.A. headquarters will be featured in the association's local events of the year film. This was covered by two of the association's cameramen, and although the light was not too good, the results are very satisfactory.

**NORWICH AMATEUR FILM SOCIETY.** Hon. Secretary, E. W. Murrell, 40 Barrett Road, Lakenham, Norwich. This society has been entirely reorganised both in name and administration, and we have secured the use of an ancient and historical building, "Bacon House," Colegate, Norwich, the owner of which has left us its entire collection of antiques and period furniture for use in our sets. The room is very large, measuring 80 ft. by 22 ft., and will be used as a clubroom and studio and possibly for public shows.

One of our eldest members has been elected Hon. Secretary, and our late Chairman, Mr. H. J. Marriott, is head of our

Technical Section. When he has completed his light comedy "Love," he will concentrate on perfecting a sound picture on the disc system, while Mr. E. R. Grant is keenly experimenting with sound-on-film. Our main production, provisionally entitled "The Switch," is for the present held up, Mr. Grant preparing sets for interior shots, the final exterior having been completed.

We now have an amplifier installed which will provide the musical accompaniment to be held on November 9 at the Y.M.C.A. Hall, St. Giles' Street, Norwich. Details of this will be announced in the Press later.

Two new stories have been submitted, one called "Given Back," by Mrs. E. Seeley, and the other a dope smuggling yarn called "Snow," by Mr. Walker. These will be put into scenario form by our productions section and shooting commenced immediately after our public show, the authors directing and photographing respectively.

Our social activities will be carried on as usual, the efforts of Mrs. Green in the past being very praiseworthy.

**NOTTINGHAM TRENT CINE CLUB.** Hon. Secretary, Albert E. Hammond, Jnr., "Malvern," Sandfield Road, Arnold, Notts. As a result of local press reports, there have been many new members enrolled during the last month.

During the summer a short "Reformation" (light comedy) was filmed by Mr. J. Wood (the author) and directed by A. E. Hammond. Only one camera, 9-mm., was used, the film being "shot" in one afternoon and the result was very satisfactory.

It has been decided to produce a number of films during the winter months, the first of which (16-mm.) is to be "Cocaine," the story of a formula, written by the secretary, who is to act as director.

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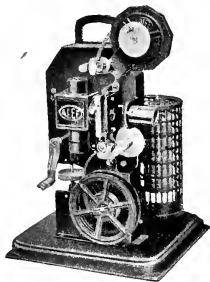
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All meetings are now being held at our new club room in Chaucer Street, which has a very useful stage on which we stand the screen. Mr. A. Esterbrook, the club electrician, is fixing an amplifier and "pick-up" in order that we may synchronise gramophone records with the films, the loud speaker to be placed behind the screen and the "pick-up" worked from the projectors' stand. The meetings of the winter season have been devoted almost entirely to projection of members' amateur films, which truly deserve the applause they received.

Any interested persons residing in Nottingham or Nottinghamshire are requested to communicate with the secretary, who will be pleased to give full details of the club.

**PATHFINDER AMATEUR FILM SOCIETY, TORQUAY.** Hon. Secretary, F. Hill Matthews, Lew Down, Teignmouth Road, Torquay. Since our last report we have done a great deal to our story, which is now being titled and edited. It has been decided that all our titles and sub-titles shall have a moving background to be in harmony with the general trend of the plot, as we think this will help to make the sequences rhythmic.

Recently our art director, Mr. E. Naracott, and one of our male leads, Mr. E. P. Hill, visited the Bournemouth Film Club, while on holiday, and it is very pleasing to know that when one visits one's fellow enthusiasts as warm a reception can be expected as that extended to our fortunate members. We hope that when any member of a club is in our district he will honour us with a visit.

The social side of our club has not been dormant and an enjoyable projection evening was held recently at a member's house. It is hoped to run another of our highly

successful dances in the near future, on a larger scale than previously.

**SHEFFIELD AMATEUR FILM CLUB.** Hon. Secretary, P. R. Parramore, 68 Trap Lane, Bents Green, Sheffield, 11. We began our winter programme with a projection meeting on October 11, when a film (kindly loaned by "His Master's Voice" Gramophone Co.), entitled "Making Records," was shown, a film from the Empire Marketing Board, on New Guinea, together with a "short" from the Riverside Film Fans, completing the programme.

Our annual show is being held this year from October 30 to November 4 at St. William's Hall, Greystones, Sheffield. The show was so successful last year that we have decided to run it for a week, with a slight change of programme on the last three nights. The performances will start at 7.45 each night, and tickets are 1s. 3d., including tax.

Three of our members spent a holiday cruising on the "Voltaire," and the result is the film "The 'Voltaire' Sails the Path of Sunshine," which is having its "premiere" at the St. William's Hall. Further attractions include a film of useful and ornamental articles from "Mother of Pearl" (one of our lesser-known industries); the "S.A.F.C." Pictorial—a local news reel somewhat on the lines of that described by Mr. Adrian Brunel in one of your recent issues, and "City Lights," by special request.

**SALFORD CINE SOCIETY.** Hon. Secretary, K. W. Kenyon, 10 Seckley Terrace, Pendleton, Salford, 6. This society has commenced its winter programme and has already viewed many of the films made by members during the summer. New headquarters have been acquired at the Woolpack Hotel, Pendleton. Meetings are held

on alternate Mondays at 7.30 p.m., the first meeting in November being on November 13.

Our first film, "The Magic Lighter" (16-mm.) has been completed and arrangements for the hire of the film can be made through the secretary. Experimental work of various kinds for both 16-mm. and 9.5-mm. is intended for the winter, and it is hoped that a sub-section will be formed to deal with sound. All interested should communicate with the secretary as soon as possible.

**SEAFIELD FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. The society has now been in existence for over a year, and although only a few films have been made, much experience has been gained by its members. Throughout our short life we have been indebted to HOME MOVIES and HOME TALKIES for the valuable assistance they have given us by publishing our reports, and we have gleaned much knowledge from their columns.

"The Girl From Nowhere," our latest film, has been degged with bad luck throughout its production. Our best slots have been ruined by camera "flat," and one of our leading actors has been compelled to withdraw as he no longer resides in our district. Thus we have decided to discontinue its production in view of a more successful attempt next year.

We hope to have one or two film evenings during December, but at the present our future is a little uncertain. No new members are needed.

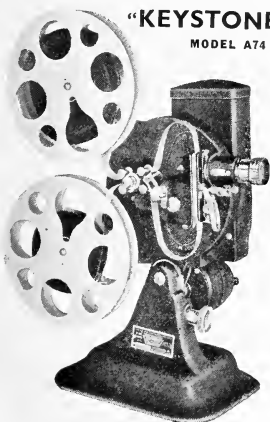
**SOUTHEOURNE SEASIDE SCENARIOS.** Hon. Secretary, H. W. Taylor, "Fairleigh," Warren Edge Road. The above society is now well into the second year of its life and shows vigorous growth. A

(Continued on page 242)

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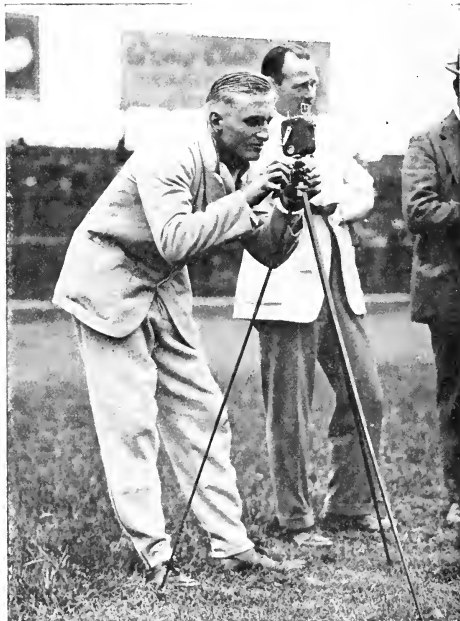
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1	Feeling Fairs	CUMNOCK.
1-2	Chrysanthemum Show	BATH.
2-11	International Commercial Motor Show	LONDON.
5	Guy Fawkes' Day.	
6-11	Hallow Fair	EDINBURGH.
9	Lord Mayor's Show	LONDON.
11	Armistice Day.	
13-18	Dramatic Festival	BLACKPOOL.
13-20	Ancient Hiring Fairs	ABERYSTWYTH.
14-16	International Poultry Show	LONDON.
15-16	Steeplechase race meeting	CHELTENHAM.
16-18	Cattle Show	NORWICH.
25	The November Handicap	MANCHESTER.
25-30	Cattle Show	BIRMINGHAM.
25	International Cycle and Motor	OLYMPIA.
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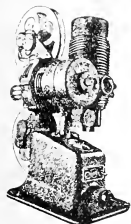
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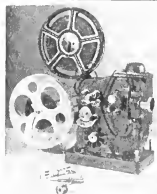
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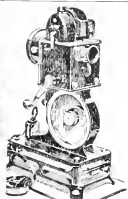


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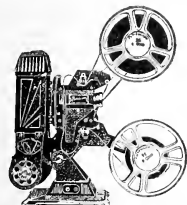
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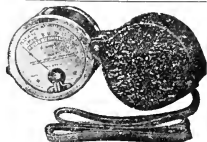
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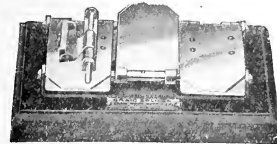
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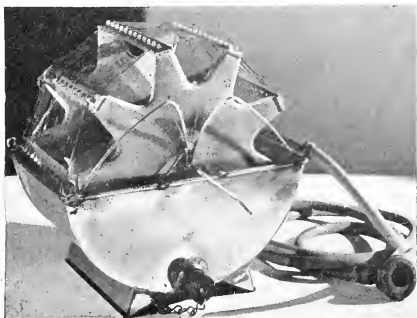
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**16-mm. TITLES**

We would inform the many people who have inquired that we have now installed a machine for making 16-mm. Titles with all the same effects that are making the 9.5-mm. so popular. Please state when sending for list if you are interested in 16-mm. and prices will be included.

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**NEWS OF CINE SOCIETIES**

(Continued from page 239)

very successful show was given at the local cinema, "The Palladium," a short while ago, upwards of 300 people being present. The society screened four films: comedy: "Returned Empty," short comedy: "The Gamble of Life," drama: "The Man Who Made Gold," comedy-drama: "The Happy Ending," straight play.

They were very well received, and independent opinions received were very gratifying. Owing to the use of a new projector from Messrs. Cinepro, the films were shown on the standard cinema screen, being magnified to standard reel size.

The secretary is very anxious to obtain films from other amateur societies for showing to our members at fortnightly meetings, and will be very pleased to exchange any of the above mentioned. Enquiries on this point will be welcomed.

We still have room for enthusiastic members, and anyone interested is asked to write to the hon. secretary.

**STAR AMATEUR FILM PRODUCTIONS.**

Hon. Secretary, W. Irons, 78 St. Michael's Road, Northampton. We have decided to form a cyclists' touring section for the purpose of cheap travel to locations and to enable films of famous holiday resorts to be made. These will be a series entitled "Our Camera Visits—," and will portray the special attractions and items of interest in all places visited. We hope to begin work on these films next spring, when visits will be paid to Dover and Folkestone.

**ST. BENEDICT'S (EALING) AMATEUR CINE SOCIETY.**

Hon. Secretary, F. X. Newton, 8 Montpelier Road, Ealing, W.5. Having recovered from the standstill caused by members going on holiday, we proceeded to continue with our film, which will be known as "The Double Triangle." Unfortunately, we have had one or two setbacks which have put us three weeks behind in our schedule so that we shall have to work extra hard to have the film ready by the end of October.

Nearly all the outdoor scenes have been done, including a chase along an arterial road, where we were helped by the police and members of the St. John's Ambulance Corps.

When we give our public performance this month, we shall be able to give practically a complete two hours' performance of our own films.

We could do with a few more technicians, as at present there are only two out of a membership of 25 who can be relied upon.

**SWANSEA.** Mr. Brynmor Thomas, of Coed Arddu, Llandore, Swansea, an amateur cinematographer who produces his own pictures, is anxious to form a cine society in his district. He is building a private theatre ready for winter projections and is prepared to lend this to the society free of charge. Anyone interested in cinematography—talkies, film acting, producing motion pictures—should get in touch with Mr. Thomas at the above address. Communications should be accompanied by a stamped addressed envelope for reply.

**WIMBLEDON AMATEUR CINE CLUB.**

Hon. Secretary, C. W. Watkins, 79 Mostyn Road, Merton Park, Surrey. Headquarters, 79 Worpole Road, Wimbledon, S.W.19. The winter season is now in full swing, and preparations are nearly complete for the annual dance, which is to be held at the Wimbledon Town Hall on December 1. Tickets, price 2s. 6d. each, may be obtained from the Dance Secretary, Mr. I. Parry, 28 The Manor Drive, Worcester Park, Surrey, or at the door.

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*Address your query to: The Service Department, HOME MOVIES, Messrs' George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

Miss G. M., Bournemouth, writes: "I have a number of 9½-mm. films which I wish printed on to 16-mm. stock. Would you give me the name of any firm who specialises in this work?"

Answer.—We have numerous enquiries for just such a service, but so far have been unable to satisfy our readers in this regard. As soon as a satisfactory service comes to our notice we shall certainly publish particulars of it. Meanwhile, will trade printers please note that there is a very considerable demand for this work?

H. W. P., Herne Bay. See answer to Miss G. M., Bournemouth, above. With

regard to your enquiry for firms enlarging 16-mm. up to 35-mm., this can be done and we are putting you in touch by post with one or two firms.

A. D., Leeds, writes: "I wish to take a 9½-mm. film and have several copies made from it. I shall be obliged if you could tell me if there is a 9½-mm. panchromatic negative stock on the market. I do not wish to use ordinary ortho. stock."

Answer.—Panchromatic negative stock in 9½-mm. size is obtainable from Messrs. Gevaert, Ltd., who also sell a pan reversal stock.

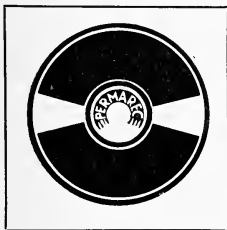
E. J., Leicester. "Film Play Production for Amateurs," by G. H. Sewell, published by Sir Isaac Pitman & Sons, of Parker Street, Kingsway, W.C.2, at 5s., net, should meet your requirements.

W. B., Matlock, is contemplating the purchase of projection apparatus (not wishing to take his own films) for instructional purposes, and is wondering which size to use.

Answer.—There is a very wide variety of instructional films both in the 9½-mm. and 16-mm. sizes, although the general tendency is to standardise on 16-mm. for instructional work. The Bolex Model D projector, which takes both 9½-mm. and 16-mm. film and shows good brilliant pictures with a 250-watt lamp, can be fully recommended for your class of work. It has been on the market long enough to have established for itself a sound reputation for reliability and with this projector you would be able to draw upon the best films in both sizes.

W. L. B., Liverpool, says: "In the summer holidays I took 400 ft. of 16-mm. film whilst on a cruise. I have had twelve titles manufactured and have spliced them in myself, but last year the firm supplying them did the splicing. I notice that their splices were of the diagonal type whilst mine are of the horizontal type. Can you tell me the disadvantages, if any, of the diagonal splice, as it seems to run through the machine better than my own."

Answer.—Which of the two forms of splices is used is usually a matter of personal taste; each has its advantages. The diagonal splice affords a wider contact area and therefore gives a theoretically stronger splice and with some projectors runs through more smoothly, but has the disadvantage of being more obvious on the screen. The straight splice when properly made is in practice just as strong and is less noticeable



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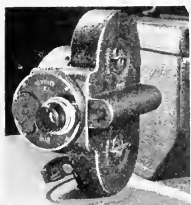
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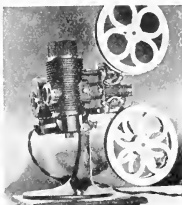
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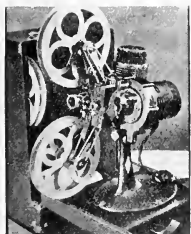
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**Vol. 2. No.7**

*Edited by Percy W. HARRIS, F.A.C.I.* **December, 1933**

## CONTENTS

EDITOR'S NEWS REEL ... ..	249
"HOME MOVIES" CINE CIRCLES ... ..	250
CHRISTMAS FILMING IN THE HOME ... ..	251
HOW TO MAKE A 9.5-MM. PRINTER ... ..	252
OUR MONTHLY COMPETITION ... ..	254
FILM ACTING—BY ADRIAN BRUNEL ... ..	255
ABOUT OUR COMPETITION FILMS ... ..	258
THIS LUMEN BUSINESS ... ..	259
PREPARING FOR CHRISTMAS PROJECTION ... ..	260
NOVEL "HOME MOVIES" COMPETITION ... ..	262

THE MERRY REEL ... ..	263
HOME MOVIE OPPORTUNITIES FOR DECEMBER ... ..	264
A.B.C. OF HOME TALKIES ... ..	265
HOW TO USE THE LIBRARIES ... ..	268
YOUR CHRISTMAS GIFT PROBLEM ... ..	271
NEW APPARATUS TESTED AND REVIEWED ... ..	275
AMONG THE CINE SOCIETIES ... ..	283
I.A.C. PAGE ... ..	287
YOUR CINE QUERIES ANSWERED ... ..	295

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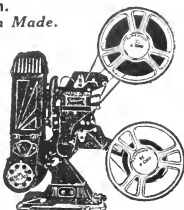
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**Ensign Model 50 Projector, 16-mm., hand drive, 50-watt lamp with variable volt resistance. List £6 15s. **£4 17s. 6d.****  
**Kodascope Projector, 16-mm., hand drive for 100 to 250 volts. Cost £3 2s. **£2 7s. 6d.****  
**Agfa Movector, Projector No. 16 A, 16-mm., motor drive, 100-watt lamp, fitted with resistance for all voltages from 100 to 220, A.C. or D.C., complete with rewind arm in stout wooden case. List £45. **£19 17s. 6d.****  
**Ensign Alpha, 16-mm., 1 in. projection lens, 100-watt lamp, motor drive. Complete with resistance for 250 volts, in neat carrying case. Cost £15 18s. **£13 17s. 6d.****  
**Ensign Super Sixteen Projector, 16-mm., large aperture projection lens, motor drive, 200-watt lamp. Complete with resistance in carrying case. List £45. **£31 15s. 0d.****  
**Bolex Projector, Model G, 16-mm., large aperture projection lens, motor drive, 200-watt lamp, control to motor adapted for stills. **£3 17s. 6d.****  
**Q.R.S. Projector, 16-mm., 2 in. projection lens, motor drive, 100-watt lamp, complete with resistance on use on voltages 110 to 250, and carrying case. **£9 17s. 6d.****  
**Pathscope Kid Projector, 9.5-mm., hand drive. List £2 15s. **£2 2s. 0d.****

## THE SIEMENS & HALSKE CINE CAMERA for 16-mm. FILMS



**Model B.**—Outstanding features: Daylight loading in five seconds. No waste of unexposed film. Camera holds 50 ft. film. Free-wheel motor release. Three speeds with automatic aperture control. f/2.8 Beach-Glucar anastigmat lens, direct vision and reflecting view-finder. **£30 0s. 0d.**

# THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

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24 CHARING CROSS RD., W.C.2  
TEM. Bar 7165





# THE EDITOR'S NEWS REEL

Photo: Mondiale

THE past month has been full of interesting events for home movie makers, perhaps the most important of all being the First Annual Convention of the Institute of Amateur Cinematographers, a full report of which appears on another page. The films shown at the Banquet held at the May Fair Hotel on November 10 were truly remarkable in quality and came as a great surprise to many of the guests, who previously had heard of, but not seen, the results of amateur activities in this direction. "It is really astonishing what marvellous progress your Institute has made," wrote Mr. Alexander Korda, the famous Director whose film "The Private Life of Henry VIII," has attracted world-wide interest, in a letter to the Secretary, "and I tell you quite sincerely that I am greatly impressed by the two first-class pictures I have seen, that is 'A Trip to Egypt' and 'A Village in the Tyrol.' May I ask you to extend my congratulations to the two very gifted members of the Institute."

## Congratulations!

HOME MOVIES AND HOME TALKIES is particularly gratified to learn of the success of Miss Ruth Stuart Rodger, whose film above referred to ("A Trip to Egypt") gained such an important award. Miss Rodger also won a gold medal in the recent HOME MOVIES AND HOME TALKIES "Olympia" Competitions for her News Reel, in which she entered under the name of "Ruth Stuart." We venture to predict that Miss Rodger will go far in the cinema world.

Two other very important events in the month are the announcement by the Gaumont-British organisation of their new scheme for the production, in conjunction with well-known authorities, of a series of educational

sound films on 16-mm. stock for use in schools and similar establishments; and the announcement of a 16-mm. sound film Library by the firm of Moss Pym, Ltd. There is no question that 16-mm. sound-on-film has come to stay and already there are in existence a number of makes of outfit on which these films can be shown. Hitherto progress in sound-on-film work has been held up by the absence

activities we are announcing a new competition which will appeal to both lone workers and societies alike, with valuable prizes, consisting of a Gold Medal and the choice of a high-grade projector either for 9.5 mm. or 16 mm., as desired.

## Your Gift Problems

The growing interest in the home processing of film has led us to publish a description of how to make a simple 9.5-mm. printer, while important new apparatus for home processing is also reviewed. Our Christmas Gift Supplement forms a useful guide for those who are puzzled by the eternal Christmas gift question and, as usual, we are giving as much space as possible to the reports of cine societies.

The British Film Institute, which has now opened its new offices at 4 Great Russell Street, W.C.1, is anxious to get in touch with amateur cinematographers throughout the country. It is felt that by establishing an Advisory Committee, which will be representative of the amateur world, much useful work can be done in guiding production in educational and other spheres. The matter is, of course, one which will require considerable discussion and organisation and, for this purpose, the setting up of the proposed committee is thought to be the best method.

The Editor and Staff of HOME MOVIES AND HOME TALKIES take this opportunity of wishing all readers a very Happy Christmas and success with all their filming activities during the festive season. It seems but a short time since we expressed the same wish in our last Christmas number, and since that time we are glad to have made a host of new friends. Once again, then, a very Happy Christmas to every one!

THE EDITOR.

## TO ALL OUR FRIENDS



HERE'S WISHING YOU A  
VERY HAPPY CHRISTMAS  
AND A PROSPEROUS  
NEW YEAR—AND LAST  
BUT NOT LEAST—  
GOOD PICTURES!



of adequate Libraries, and now that these are becoming available we are looking forward to a reduction in the price of apparatus which should bring it within popular reach.

The present issue of HOME MOVIES AND HOME TALKIES is by far the largest we have so far been privileged to produce, and we hope that all readers—whether they are new to the Art or more experienced—may find something to their taste. In order still further to stimulate amateur

# "HOME MOVIES" CINE CIRCLES

Now in BROMLEY (KENT), BRIGHTON, CRICKLEWOOD, HAMPTON HILL, HELSBY (CHESHIRE), LEICESTER, LICHFIELD, NEWPORT (MON.), RYE, SCARBOROUGH and SHEFFIELD.

## SPECIAL "HOME MOVIES" OFFER

**T**HOUGH the "Home Movies" *Ciné Circle* movement is still only an infant—the idea was first put forward in the September issue of HOME MOVIES AND HOME TALKIES—it is a very promising youngster and growing fast. It is thriving because it gets its nourishment from good, honest, home-grown food and not from watered vodka or synthetic caviare from Clapham.

The members of "Home Movies" *Ciné Circles* do not try to be "clever" or "arty"—they simply try to be happy in a simple way, being wise enough to realise that there is, actually, no other way. The following interesting letter from Mr. R. Harrington-Moore is typical of the spirit which animates the movement:

"It is with particular interest that I note that your valuable paper, the official organ of the I.A.C., has launched a campaign for 'Home Ciné Circles,' for, as a member of a cine club, I realised some time ago that a club does not meet the requirements of many individuals who are interested in home cinematography. I felt that the social side was frequently lacking in the majority of clubs and that there were a very large number of amateurs who produced films of what is known as 'The Baby on the Lawn' type, which were of particular interest to the photographers themselves but, apparently, not of much interest to the average members of a club who were, in the majority of cases, more interested in the technical side of the hobby.

"I therefore set out to form a Circle, and during the summer months picnics were arranged every Sunday, at places of pictorial interest, but not too far from London, notably in the area round Wisley and Shere.

"These picnics were largely attended on Sundays. Certain of the members of the Circle were engaged in producing a definite plot. Others amused themselves by taking beautiful pictorial shots in the woods and on the banks of the canals and rivers of which there are several near Pyrford. Many of the members photographed one another in their various activities and no set scheme was worked to; in fact, each one was left to his or her own devices, except, perhaps, the half dozen or so who were engaged on the film story, the production of which was watched with great interest by other members of the Circle.

"As the colder days of autumn approached, the attraction of the countryside started to wane, but

now the members are continually visiting one another at their homes, where some very interesting and amusing shows are given. As a result, I myself for the past month have given film evenings on no less than 12 occasions to other members of the Circle in my own home, and practically every other day during the month has been occupied in visiting other members' houses and viewing their films.

"During the entertainment my wife serves the visitors with coffee and cakes, so that the total cost of entertaining is practically negligible and is, of course, returned when one visits other members.

"There is no entrance fee or subscription to belong to our Ciné Circle. The only stipulation we do make is

among those of the other people on your list. I have a picture house in my grounds which holds forty people, fitted with tip-up seats, and can give a show by day or night. Living at Scarborough, I am always glad to meet others like myself who are interested in ciné work; members of 'Home Movies' *Ciné Circles* who come for their holidays will perhaps bring some films with them to Scarborough—I should be delighted to see and compare their work with mine.

"Will anyone wishing to come along please let me know a day or two before? I only show on 16-mm."

As you will see by the notice on this page, HOME MOVIES AND HOME TALKIES is putting into circulation for the exclusive use of "Home Movies" *Ciné Circles* a News Reel, and also the very beautiful film by Mr. E. C. Le Grice, which won the Gold Medal and five pounds in Class 3 of our "Olympia" Competitions.

Later on we hope to organise picture-making expeditions and other social gatherings.

The list of those who will welcome fellow-enthusiasts is as follows:—

**BROMLEY, KENT.**

Mrs. Bishop,

9 Hayes Road,

**BRIGHTON, SUSSEX.**

Mr. Oliver V. Hilson,  
"City of Hereford,"

29 Upper St. James's St.

**CRICKLEWOOD, N.W.2.**

Mr. Stanley C. Churchill,  
77 Mora Road.

**HAMPTON HILL, MIDDLESEX.**

R. Harrington-Moore,  
71 St. James's Avenue.

**HELSEBY, CHESHIRE.**

Mr. Thomas P. Littlemore.

**LEICESTER.**

Mr. A. J. Merrick,  
30 Sandringham Avenue.

**LICHFIELD.**

Mr. Stephen F. Burdon,  
"Shoulder of Mutton Inn,"  
London Road.

**NEWPORT, MON.**

Miss M. Tenot,  
16 Ronald Road.

**RYE, SUSSEX.**

G. J. Beynon,  
Rosslyn, Cadboro' Hill.

**SCARBOROUGH.**

Mr. H. Reeves,  
Five Oaks, Newby.

**SHEFFIELD.**

Mr. Allan Ramsay,  
331 Ecclesall Road South.

**WOODLESFORD, NR. LEEDS**

Mr. Martin Palmer,  
Leventhorpe Hall,  
Alvanley Road.

### "HOME MOVIES" CINÉ CIRCLES

#### TWO FILMS ON LOAN—FREE

The two following films will be loaned free for four days to Circles. Films will be sent in the order in which the applications are received. Applications must be made by the leaders whose names and addresses are given on this page.

1. "THE SWAN," by E. C. Le Grice (16-mm.).

2. A "FILM-AT-HOME" NEWS REEL (16-mm. or 9.5-mm.).

Applications should be addressed to: Secretary, "Home Movies" Ciné Circles, 8/11 Southampton Street, Strand, London, W.C.2.

that the members should be interested in cinematography and of a jovial disposition.

"Should any of your readers in northern Surrey or Middlesex be interested, irrespective of whether they employ 8-, 9.5- or 16-mm. apparatus, and wish for further information, I shall be very pleased to receive them at my house if they will kindly write suggesting an evening."

There you have the pleasant and friendly spirit of the real amateur photographer, "movie" or still; it is the spirit which has enabled picture-making to create and to keep a wealth of happy memories in a million homes.

And here is another letter from Mr. H. Reeves which expresses the same friendly spirit:—

"I am very interested in 'Home Movies' *Ciné Circles* and would be pleased for you to place my name

# INDOOR MOVIE-MAKING AT CHRISTMAS TIME

## HOW MODERN MATERIALS HELP

to obtain for 7s. 6d. each either the Kodak Photoflood or the Nitrophot type K lamp, both of which give very powerful light with comparatively low current consumption. These lamps have a short life—a few hours only—but this is much more than sufficient to take dozens of reels of film.

Interesting short films to "cut in" to your Christmas pictures, such as "Christmas Eve" and "Christmas Morning," are easily taken by using the lens at an aperture of  $f/3.5$  or larger with a couple of Photofloods or Nitrophots, and two of these lamps should be sufficient for the other pictures on this page.



CHRISTMAS EVE

EVERY owner of a cine camera—even the cheapest—can now take indoor movies at Christmas time with very little additional equipment. First of all, it is necessary to use a *panchromatic* film, preferably of the high-speed variety: 9½ mm. users have the choice of P.S.P.F. (Pathé) or Pan Super Reversal (Gevaert); 16 mm. users have the choice of Agfa Novopan, Kodak Super Sensitive, Gevaert Pan Super and Selo Panchromatic.

Ordinary house lighting is insufficient, but fortunately it is now possible



(Photos.: Fox)



CHRISTMAS MORNING



TRY SOME!

# HOW TO BUILD A 9.5 MM. PRINTER

By Colin Butement

**EDITOR'S NOTE.**—Home development of 9.5 mm. negative film is much easier than that of reversal stock. This printer will enable you to turn out as many prints as you require from one negative.

**M**ANY amateurs who do their own processing on 9.5-mm. film must have wished that they could have more than one copy of their films, but have not wished to go to the expense of buying a printer, the cheapest on the market at the time of writing being £15.

In the following article I propose to describe how a highly efficient printer, giving results equal in every way to those obtained with a professional model, may be made by any amateur for 30s. or even less.

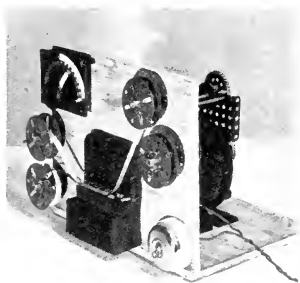
tains the camera (CM) once per second (7 frames per second).

The gate aperture must be filed out so that none of the image is cut off in printing. (See Fig. 3.)

Directly under the revolving shutter a small box with a hole in the top is placed to take a small Phillips flash bulb "L" (3.5V-3 amp. is a suitable one).

This is run either from a small accumulator or from the mains through a suitable resistance.

A variable resistance "R" is in-



The Printer in action

cluded in the circuit (see Fig. 4), giving eight different intensities of light, No. 1 being the brightest for very dense negatives and No. 8 the dimmest for very thin negatives.

This resistance is controlled by a slider running over eight studs, each of which is numbered.

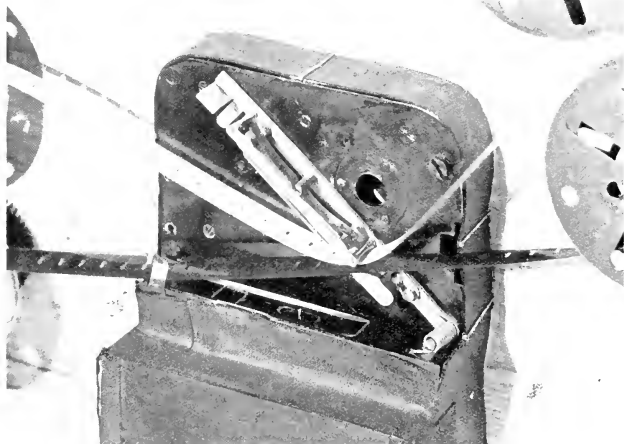
It is preferable to run the lamp and motor (if used) both off the mains as an accumulator is liable to weaken slightly when nearly exhausted without being noticed at first.

One switch, K, is used to control both motor and lamp.

The run-out and take-up reels, Rn, Rp, Tn and Tp, are made from Meccano face plates.

The run-out reels are attached to two 2 in. wood screws suitably placed and driven into the wood a short way only. The heads are now filed off and the face plates attached. A short piece of tubing 1 cm. long is slid on both run-outs to prevent the film from binding; this was found to be most necessary.

The take-up reels, which must revolve, consist of two 3 in. Meccano rods which go right through the board with suitable bearings on each



"Close-up" of the gate mechanism

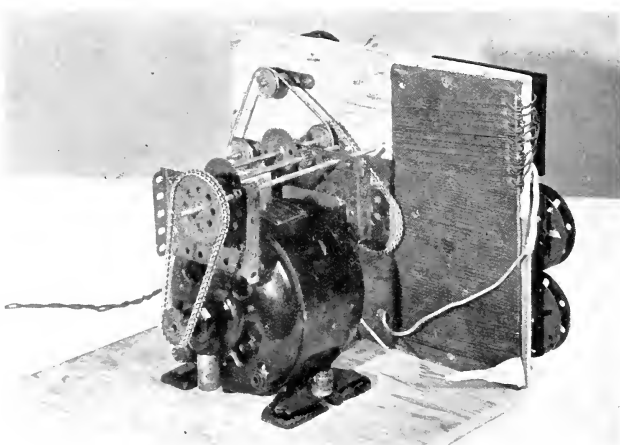
My own home-made model has printed over a hundred reels of film, each of the standard 30 ft., a total of 3,000 ft., and every reel has been perfect.

The printer is constructed from the mechanism of an old Pathe hand-turned camera, which may be picked up secondhand for 20s. or less.

The mechanism is detached from the case by undoing the three screws which hold it in place.

Two pieces of deal,  $\frac{1}{2}$  in. by 9 in. by 15 in., are mounted at right angles as shown in Fig. 1, and the camera mechanism (CM) mounted in front. A hole must be drilled in the upright board to take a small brass rod  $\frac{1}{8}$  in. long, tapped out one end to 3/16 in. Whitworth, to screw on in place of the handle. (This is only required if an electric motor is to be used to drive the printer.)

A Meccano sprocket wheel is fitted to the other end and by means of sprocket chain (SC) through suitable gearing to a small electric motor (M). This gearing is so adjusted that it



Rear view, showing electric motor drive

side. The face plates are now attached to the one side and two 1 in. Meccano pulleys are screwed on to the other side.

These two wheels are connected to a small pulley on the motor by a length of spring cord, which must be carefully adjusted to allow the pulleys to slip so that they do not drag the film from the claw of the camera mechanism. The two take-up face plates have a small peg fixed near the centre to engage with a round wooden core to which the film is fixed.

The films are held on the four take-ups by means of four more face plates.

A spring catch must be fitted to hold the gate in place when it is shut.

In printing, the negative is wound emulsion out and placed on the lower run-out reel *Rn*, and the unexposed positive, which is already wound emulsion out, is placed on the other reel *Rp*.

The mechanism is now turned over until the claw is projecting, and the

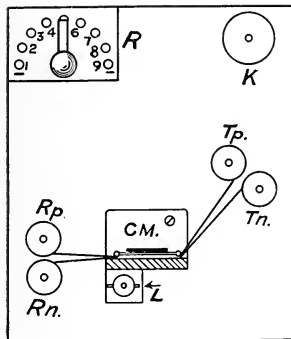


Fig. 2

two films are now threaded emulsion to emulsion through the gate and the perforations of each engaged with the claw; the gate is now gently closed, great care being taken to see that both films are correctly centred.

The two ends are now attached to their respective take-up reels and the negative is ready for printing.

A small piece of film should be exposed first with the light set at 4 or 5 for an average negative, and when this is developed the correct exposure may be determined.

A small red lamp may be placed just under the negative, where it enters the gate, so that the various densities may be gauged and allowance made in the intensity of the printing light.

In practice it will be found that most 30 ft. negatives will be fairly evenly exposed throughout, as usually only one subject is taken on one roll.

After a little practice it will be found quite simple to judge what light will be required for any particular negative, and so the making of tests may be neglected.

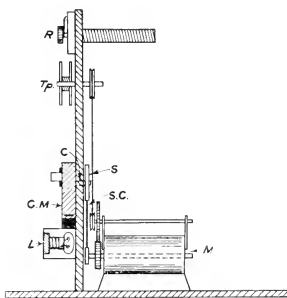


Fig. 1

It will be found that both Gevaert and Pathé positive film require the same light for the same negative, though Pathé gives a slightly softer print.

Positives may also be made from reversal positive prints either on another reversal film or preferably on negative first, from which any number of positive prints may be made, but this would form the subject for another article.

## Correspondence

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—I have a number of long strips of 16-mm. film which I have cut out of my reels as unsuitable and would like to employ these as leaders and enders on my reels for projection.

It would assist me very much if you could let me know of any chemical solution which will make this film quite opaque, i.e., turn the present emulsion black, so that it will not let light through when used as leaders.

This is a thing that would assist most of your readers as it enables them to use up such strips of film instead of throwing them away.

Thanking you for your assistance here and looking forward to my

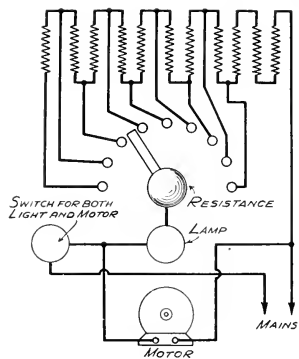


Fig. 4

November issue of HOME MOVIES AND HOME TALKIES and *The Home Photographer and Snapshots*.—Yours very truly,

T. H. MORRISON,  
c/o The Westmore Co.,  
2 Bloor Street West,  
Toronto, Ontario,  
Canada.

EDITOR'S NOTE: Suggestions on this subject are invited from our readers.

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—I was very interested in Mr. Harold B. Abbott's method of obtaining white or black title cards in the September issue of HOME MOVIES AND HOME TALKIES.

I have used the photographic print method for a considerable time, but my method is trace the title in indian ink on good quality tracing paper to form the negative.

This method has many advantages as it is only necessary to draw the title in pencil on a sheet of paper, or,

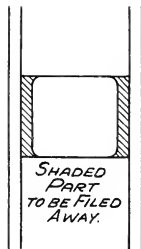


Fig. 3

if one is not a good draughtsman, the letters can be traced from any printing.

The method also lends itself to superimposing a title on a photographic background, it being only necessary to print the title and photographic together.

The type of title in which the words are spelt out is very easily made with the photographic title by filming it upside down and pointing out a portion of each letter with indian ink after each exposure.

I agree with Mr. Abbott that this method is well worth while.—Yours faithfully,

L. H. MCLAGGAN,  
Manikuppam P.O.,  
South India.

## Charity Performances

MR. J. H. ROBINSON is running a series of shows at the Dean Theatre just before and after Christmas in aid of charity. Admission is free, a collection being made, and as the capacity of the theatre is only twenty-six, admission is by ticket. Should any readers of HOME MOVIES AND HOME TALKIES care to be present at a performance they should apply to Mr. Robinson at 43, Westcombe Park Road, Blackheath, S.E.3, when he will send them application forms for tickets.

# HINTS AND TIPS FROM READERS

## Our Monthly Competition Grows in Popularity

OUR November Competition, for which we asked readers to submit hints and tips for publication, has beaten all records so far as the number of entries sent in is concerned. In fact, we have had so much difficulty in choosing among such a wealth of excellent material that we have decided this month to award two further prizes of 5s. each in addition to the regular three half-guineas awarded monthly.

This month there has been a more than usually large number of "re-wind" ideas submitted, but few unfortunately have any special novelty or contain any new ideas. Several of the screen suggestions were duplicated and even quadruplicated, and as usual many of the suggestions required far more skill in handling tools and in mechanical matters than is possessed by the average reader.

After much thought we have decided to give prizes to five very simple ideas, every one of which has immediate practical application. Mr. E. Greenwood's scheme for printing short lengths of positive film from negative—for example, when making superimposed titles—is particularly opportune and practical. It applies just as well to 9.5 mm., 16 mm. or even 8 mm. and is just the kind of hint we like to publish. Mr. Greenwood is awarded the first of our half-guineas.

Mr. R. C. Read solves a little problem that has worried many Pathé users and also gets a half-guinea, while Mr. F. T. Lippiatt adds still further to our knowledge of home-made screens with his suggestion for a bead surface screen of simple construction. To him also goes a half-guinea. Two special prizes of 5s. have been awarded to Dr. R. H. Reece, for his "thinner" for Kodak Film Cement, and to Mr. N. Reid, for his suggestion for focusing universal focus lenses.

### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawings for reproduction. Remember, a brief

description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the January Competition should reach us not later than December 12. The Editor's decision will be final.

### Printing Short Lengths of Film

It is occasionally useful to be able to print short lengths of positive film from negative; for example, when making superimposed titles. The following is a simple yet good method of doing this: I have done 4 ft. lengths this way.

Required, a splicing clamp and one or two lengths of plate-glass and a flat surface of 4 ft. in a dark-room. I use the table top.

First put the negatives in the splicing clamp, then the positive, then close the clamp; this keeps the three films in register as far as the perforations are concerned. Then turn the splicer over and hold or weight it at one end of the flat surface. Take the edge of films between finger and thumb and stretch films, keeping the edges coincident, then place the plate glass on top. This ensures a good even contact.

All that remains is to make the exposure. I use a 5-watt opal lamp and, as most of my negatives are fairly dense, give an exposure of 14 seconds with the lamp passed slowly to and fro along the length of film at a distance of 4 to 5 ft.

In conclusion, do not forget to use a contrasty developer, such as hydroquinone.—E. GREENWOOD, 57, Claremont Road, Stockport.

### A Pathe Guide Light

A small light shining into the take-up chamber of a Pathé Home Movie projector is an advantage, since it enables one to see whether the film is coiling up smoothly or has become jammed and is piling up in glorious kinks. Unfortunately it is not desirable to have a light in the room whilst projecting films.

This difficulty can easily be overcome by drilling a small hole near the bottom of the lamphouse, through which a pencil of light can pass. It is a simple matter then to arrange a piece of white card to reflect the light into the take-up chamber. Any tendency of the film to jam can be seen and remedied immediately.—R. C. READ, A.M.C.T., 12 Bevendean Crescent, Bevendean, Brighton, Sussex.

### A Bead Surface Screen

Materials required are: a five-ply-wood panel 40 in. by 30 in.; one tin of flat white paint, and six 1s. packets of Winsor & Newton's extra fine lustre powder (obtainable from any art shop). If the ply-wood is warped, it must be kept flat with battens glued to the back. Rub the surface smooth with sandpaper and apply the first coat of paint: when this is dry rub down lightly with smooth sandpaper. Apply the second coat of paint and when this is *tacky* sprinkle the lustre powder on evenly and closely. Shake off the surplus and allow to dry. Finish off with a 1-in. black border.—F. T. LIPPIATT, 368 Clay Lane, Acecks Green, Birmingham.

### A "Thinner" for Kodak Film Cement

Kodak Film Cement is undoubtedly the most satisfactory cement for Kodak film. It also works well with Gevaert film. It has, however, one disadvantage: even when ordinary care is taken to keep the container well stoppered it dries up very quickly. By the time that half the contents of a bottle have been used it has generally become so thick as to be useless. The use of thick cement results in "dry joints" that readily come apart. The thickened cement can, however, be restored by thinning it down with acetic ether and it is then as good as new. Acetic ether is a volatile compound in which Kodak safety film dissolves readily.—DR. R. H. REECE, 62 Addison Gardens, W.14.

### Focusing with U.F. Lenses

Most fixed focus lenses have an infinity point of almost 8 ft., therefore for distances below this a supplementary lens is usually advocated. The following dodge will be found very useful when titles, close-ups and inserts are desired and sharp definition is essential.

*Simply unscrew the lens in the mount.*

For f/3.5 lenses of 1 in. focal length (usually standard on most 16-mm. cameras) use the following number of turns:—

Distances of 4 ft.,  $\frac{1}{2}$  turn; 2 ft.,  $\frac{3}{4}$  turns; 13 in.,  $\frac{3}{4}$  turns.

The number of turns for any distance can be found, of course, by focusing direct on the gate, but the above table will be found correct if a stop of 3.5 is used.—N. REID, 369 Lonsdale Road, Barnes, S.W.13.

# FILM ACTING

By ADRIAN BRUNEL

This is the second of the new series of articles by this well-known Director. New readers should make a point of obtaining the first series, amplified in book form, and now available as "Filmcraft," by Adrian Brunel, price 3/6 at any booksellers, or 3/9 post free from our publishers

SOME time ago I was asked to view a film made by a young man of brilliant family. His interest in films had been publicised in the press for a considerable time; in fact, so keen was he that he had himself contributed an amount of this press boosting—indirectly and discreetly, of course, for the young man was above all things a gentleman. A very charming and intelligent gentleman, let me add—but that was about all, for his film was just terrible.

At first, as I watched his film, I thought I wasn't getting the point, for somewhere, lying latent, I suppose I, too, have the popular inferiority complex. Then for a time I toyed with the idea that it was all a burlesque. For one brief moment I even felt that it might be a practical joke, but finally I came to the conclusion that with all his fine talk, he just couldn't do it. (I should explain that all this was prior to the appearance of HOME MOVIES AND HOME TALKIES.)

## Missing the Point

Technically it was bad, but that I could have forgiven if there had been anything interesting in the film. There were flights of *montage* that missed the whole point of what he was trying to imitate, for all he achieved was a meaningless cascade of celluloid. Everything was so disappointingly banal and ridiculous that I couldn't think what to say to him.

For a long time after I brooded over the matter and tried to discover why his film was a composite specimen of the worst work of the ordinary type of amateur, and at last I came to one conclusion—that if he had had real artists (even just good conventional "pros") the film might have had some interest.

I believe I have discovered here the principal defect of amateur productions—it is in the acting and the direction. As technicians many amateurs are the equals of the professional, and some have a far greater all-round technical knowledge than the average studio worker, although they may lack his full-time practical experience. I have seen in amateur films some exquisite photography, some beautiful composition, some most ingenious sets, and some clever cutting—but the stories have usually been uninteresting, the characterisation formal and the acting and direction just like Christmas carades.

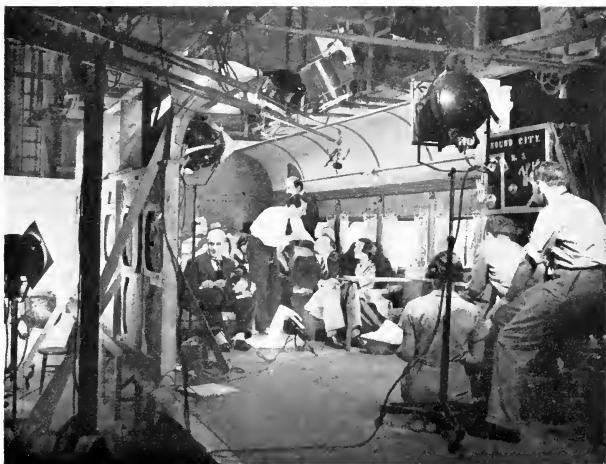
A commonplace story never worries me if the rest is good; in fact, I dispute the conventional assessment of the qualities which are said to go to make a good story. A story may be

most correctly constructed with its "gathering momentum," its well-devised climax and all the rest of the rule-of-thumb requirements, but they will avail nothing if the treatment and the characterisation are uninteresting.

A very ordinary story about definite, interesting characters treated in an intriguing way is a good story. But the designed interest in the scenario characterisation can all be frittered away if the artists cannot act or the Director cannot make them appear to do so.

with the soft pedal down all the time. On the stage you are, to most of the audience, a small figure with a loud voice; your movements and your gestures are marked and bold, your vocal inflexions are less subtle than in real life—though the perspective as a whole is like life to your audience. In short, for the screen you should "under act"—that is, according to stage standards.

As a piece of *positive* advice, therefore, I would recommend film artists to under-act—always remembering



The interior of the Imperial Airways Liner "Heracles" was entirely reconstructed in the Studios of Sound City for their production "Paris Plane"

It has been said that you cannot teach acting—that you can only learn it. This is a dangerous generalisation, for there is much that has to do with acting which certainly can be taught, not only by word of mouth but by the printed word. Hamlet's speech to the Players is a good example of what can be so taught.

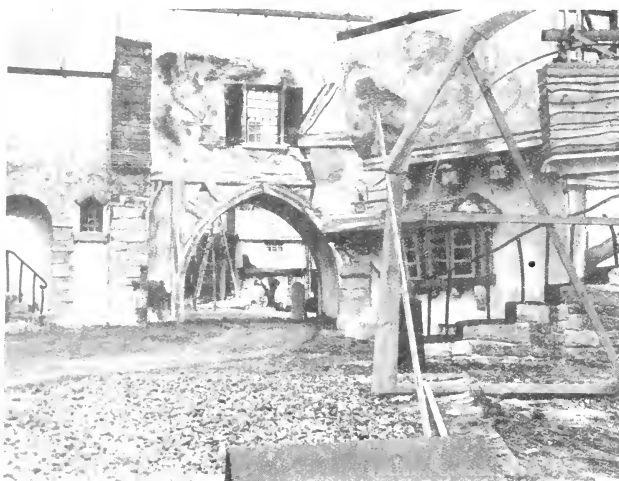
In a specialised and complex form of acting, as for the films, there is much that can be taught not only by a good Director in rehearsal, but by the printed word. Let me try to give a suggestion or so as to the sort of thing that can be so taught, not perhaps the most subtle and advanced form of acting, but something which may contribute to an actor's ability to master the medium of expression more quickly than if he were left to experiment by himself.

First of all, remember that the main difference between screen and stage acting is that in films you play

that the closer the camera is to you, the subtler can be your expressions and your intonations. If all amateur film artists were to "act" less, amateur films would be immeasurably improved. Once you have established the habit of "under-acting," you can then begin to tackle the greater art of "putting it over," as the professional calls it, but your technique of under-acting will always be the basis upon which you build.

One of the first and most general criticisms of a film actor who is learning his job is that he is "camera conscious." What is really meant by this phrase is that he is too obviously aware of the camera—because he is either afraid of it or because he is too anxious to perform for it. Actually an artist *should* be camera conscious, only without our sensing this. Perhaps it would be better to say that he should be camera sub-conscious.

There are ways and means of over-



Part of the street set erected for the Sound City Production, "Colonel Blood," directed by W. P. Lipscomb; Frank Cellier plays Colonel Blood, Anne Grey Barbara Castlemaine, and Allan Jeaves Charles II

coming an artist's fear of the camera. For instance, if the Director has rehearsed a scene with three artists, one of whom is nervous of the camera, he should take hold of this actor and have a gentle, firm and friendly talk with him. "Don't bother about the camera—I'll watch that for you. If you're intent on what you're doing in the scene, and on what the others are doing, all you'll have to do is to look at him, at her, and there and there. The camera is getting you all right, so you needn't try to sense it from the corner of your eye—you can forget it."

"Yes," he may reply, "all that part's easy enough now you tell me I haven't got to worry; I think I can do it; but what about when I have to turn round from the others and look off in front of me? My eyes have to pass the camera—I just can't miss the blasted thing."

"Admitted. But remember this: now that you feel reassured about all the action that precedes your turning, you will have gained so much confidence that you may not notice the blasted thing. But in case you do, here is a tip: I shall stand here, just on your right of the camera; now look to your left, as you would be the moment before you turn. When I say 'Go,' turn round and look at me. Ready?"

"Yes," he answers.

"Go!"

The artist turns and looks at his Director.

"That was much better," the Director says encouragingly, if untruthfully. "Now try again. Go! Again—Go! Better. Now, once more—Go! Perfect!"

And he is cured! For the time being, anyhow.

"As easy as that?" you may ask

septica. No, not always, but most times. It's the old confidence trick.

While on the subject of directing one's glance, artists should remember to be *definite*. If someone is speaking to you in a scene, *hold him with your eyes*. Appear to be interested in him and what he is saying—unless, of course, the circumstances demand that you should be the reverse. Above all, never let your eyes roam and wander without cause, as if they were out of control, as if you were no longer part of the scene. So many artists are inclined to do their little bit of action or talk and then stay *doggo*

till their turn crops up again. That's awful—and heaps of professional artists are guilty of this. A Director's eyes can't be everywhere during a take, but he should watch for this sort of thing in rehearsals if he wants his scene to be vital.

A similar lapse is often apparent when an artist has to walk off from a scene. He acts furiously throughout it, does his last little bit, turns to walk off and then sags out of the picture. As he is nearing the edge of the frame, you see that he knows that he has done his bit and is relieved or elated. To obviate this I always try to have sufficient space for an artist to walk a considerable distance from the set-up and then I fix his limits somewhat beyond the actual camera limits.

I had an amusing experience the other day when I was most anxious for an actor to carry on with his mood of indignation after he was well out of the scene. It was a panning shot, and he was seen coming from a drawing-room with his hostess and being shown out of the front door. He went fuming out, the front door was shut and the hostess returned to her drawing-room, where we saw her late visitor walking about in a fury—for he had walked right round the set in his over-maintained indignation!

Film acting can be divided into two categories: Silent and Talkie—each requiring its own specialised technique. The silent film artist has only to bother about his particular technique, but the talkie artist should be master of the two kinds—silent registration and dialogue rendering. Silent film acting is by far the more difficult to excel in, yet if a silent actor is a bit of a dumb-bell it is a less serious problem for the Director and the Editor. Although we are continually discovering new devices in editing dialogue pictures



The street scene complete and lit for the night scenes



and are constantly adapting the old tricks of the silent film cutter, silent films are still the more accommodating to the Editor's plastic surgery.

### Silence!

Perhaps the most important thing for a silent film actor to achieve is silence. If he learns to act without speaking—except when occasional spoken titles are necessary—he will be able to *concentrate* more, to make his acting an expression of thought. It has often been said that the basis of silent film acting is thought, but I would go further—I would say that it is *thought transference*, with a dash of hypnotism. If silent film artists act with their minds, this technique will react on the minds of the audience; we feel that we are thinking their thoughts and we are interpreting these thoughts in our own way; in a dialogue film we are not participating nearly so much in the scene we are watching.

Once a silent actor has overcome his desire to talk, his whole method changes; automatically he becomes more expressive cinematically and ten times more interesting. But so long as he relies on talking, so long will he remain ridiculous. It may take time to eradicate completely the natural impulse to talk, but an artist who is determined will in a miraculously short time find himself beginning to master the basis of silent film acting.

The dialogue actor should master this also, for more and more are we reverting to patches of silent film technique in talkies, but he will seldom have an opportunity of performing sustained sequences of silent acting. He has, however, another set of problems. Amongst high-brow theorists there is a belief that a stage training is worse than useless for a talkie artist. I don't believe this. Stage technique is obviously bad, but an intelligent and subtle stage artist can soon learn to adapt his technique to films.

### The Lack of Audience

At first, he will find that the lack of a responsive audience rather cramps his style; a wise Director will try to take the place of the missing audience, appreciating every nuance the artist puts into his characterisation. A Director should never stint his praises, for most artists thrive under encouragement.

A stage artist is often inclined to deliver his words with too much precision; in a long shot this is something you should correct in moderation, but in closer shots too much theatrical precision will destroy the natural effect. Then, stage artists are nearly all inclined to speak too slowly and with too deliberate pauses; in a hundred per cent. talkie this is fatal. Generally speaking, you can afford to talk quicker on the screen than on the stage—but be careful not to slur "key words." By a key word I mean one that is essential to the proper understanding of the story. For instance, an artist may say at the

end of a scene: "Very well, if you won't help me, perhaps my uncle at the War Office will." If your next sequence is a room at the War Office and there are no particular indications of its *locale*, it is essential that the key words "War Office" should be clearly as well as naturally enunciated.

A very important thing to help the acting is an agreement between artists and Director as to their characterisations. After the first general reading of the script the Director should turn the meeting into a Character Conference. He can give his own views on the characterisation, but, more important still, he should encourage the artists to give theirs. Sometimes an artist of considerable emotional ability may find some difficulty in crystallising into reasoned words their assessment of the characterisation. This may be because they are inclined to be *too* emotional and rather muddled in consequence; therefore the Director should coax them to express themselves and to give a reasoned account of what they consider the characterisation should be. This forcing of logic upon emotion is a most useful corrective!

It is for these reasons that I strongly urge a general round-table reading and conference before actual rehearsals commence. Then let the artists have a day to think over what they have said and what the Director has said. Further, do not rush things at the next rehearsal; do not attempt to fit actions to the words too soon; let the sense and the feeling of the words be grasped before the words are learnt by heart.

If amateurs will pay more attention to acting and establish a routine of rehearsals, they can march forward to greater things. The purely technical side is well advanced; it is now up to the artists to catch up the technicians.

### APPARATUS TESTED

(Continued from page 289)

Willo matt box illustrated herewith, which is designed to attach by means of three screws to practically any ciné lens. The box, which also forms a very effective lens hood, is made to carry a number of diffusion matts, as they are called, these being small frames carrying gauzes with different sizes of mesh to give varying degrees of diffusion for scenes, landscapes, portraiture, close-ups of heads in strong light, etc. There are six of these provided and they either give a sharp close-up of the subject with a diffused background or diffused edges for the entire picture. In professional pictures many a film star owes much of her charm to the discreet use of such matts, and one of these outfits should be found very useful to any ciné society accustomed to filming plays.

The casing itself which forms the hood and carrier for the masks is made in metal with an attractive

crystalline finish and has adjusting screws for fitting various sizes of lenses. The price of the complete outfit is 42s., and it has also been submitted to us by Mr. Edwin Gorse, of Blackburn.

### The Coronet 9½-mm. Projector

Standing high in popularity among the inexpensive 9½-mm. projectors is the Coronet, illustrated on page 279 and designed to take either 30 or 60 ft. reels and to project them by hand operation. This little outfit is substantially and pleasingly constructed, giving a clear bright picture which focuses sharply and compares very favourably indeed with other projectors in the low-price market. Threading, projection, focusing and re-winding are all very easily effected. This apparatus represents remarkably good value and can be recommended to all who require an inexpensive 9½-mm. projector. It has been submitted to us by the Coronet Camera of 310 Summer Lane, Birmingham, and costs 45s.

### Home Development of Cine Films

There is a rapidly growing interest in the home development of ciné films and thus we are very pleased to have an opportunity of reviewing the latest arrival in this field—the Correx 16-mm. and 35-mm. developing outfits. The apparatus consists of a wooden frame which carries three bobbins, one, being that taken from the camera and carrying the exposed film; the second, a bobbin on which is wound a transparent apron, and the third an empty bobbin on to which the apron and the film itself are simultaneously wound.

Operation is very simple, as it is only necessary to take the frame with bobbins into the dark-room, thread the film and apron together on to the empty bobbin and then rotate this last so that film and apron are together wound until both fill the reel. The apron is made with corrugations which have the effect of separating the sensitive film from both front and back of the apron.

Our upper illustration on page 280 shows a 16-mm. outfit in front with behind a reel containing the apron for the 35-mm. set, while the lower illustration shows the two tanks for 16-mm. and 35-mm. reversal. A typical outfit for 16 mm. is the Correx 109 set consisting of enamelled iron developing dish 10 in. in diameter, a 50 ft. Correx apron, two 10-in. film reels, one film reel without core and one spooling frame, this costing complete £3 12s. 6d. A similar outfit but slightly larger to take 100 ft. of film at a time costs £5 17s. 6d., while if it is desired to duplicate any parts the components are obtainable separately at reasonable prices.

We can fully recommend these sets, which have been submitted to us by Messrs. Sands Hunter & Co., Ltd., 37 Bedford Street, Strand, W.C.2.

# ABOUT OUR COMPETITION FILMS



The Eggs

NOW that we have an opportunity of sitting down quietly to go over our notes and papers connected with the entries for the "Home Movies" Olympia Competition, it is possible to classify both the merits and the faults of the films submitted, and perhaps the first thing that strikes us is the reluctance of so many entrants to "clean up" their films before sending them in. There is no excuse whatever for submitting a film which contains blank frames, blurred sections due to the shutter having been left running when the camera has been turned



On the Nest



A Happy Family

EDITOR'S NOTE.—The "stills" reproduced on this page are all taken from Mr. Le Grice's film "The Swan," which won £5 and a Gold Medal in the recent "Home Movies" Competition

towards the ground after a shot, or broken sprocket holes which cause a film to lose a loop in the projector, making it necessary to stop the machine and re-thread.

No matter whether 9½- or 16-mm. films are used, splicing can be very neatly and effectively done at home and an evening spent in cutting out bad portions and re-splicing may bring about a 100 per cent. improvement in a picture. One film submitted started off by looking like "a winner": photography and choice of view-point were excellent, the subject

interesting, the general technique above reproach, and then suddenly without warning, came a blurred strip of film which on closer examination proved to be a grossly over-exposed shot, and out of focus at that, which the owner had not troubled to remove. Continuity was broken and the whole effect momentarily spoiled. A few seconds later the film returned to its earlier standard and then, just when we were wondering why on earth such a good film had been temporarily marred, came another series of bad pictures. This change from good to bad continued to the end of the film. We could have understood the retention of the shots which were so bad photographically if they represented any subject or part of a subject which the camera man could not afford to

lose, but in none of the cases had the shot any special value, being nothing more than continuations of the previously made good shots.

This was an extreme case, but far too many films suffered in a minor degree from this fault.

The second general criticism we gave to make relates to all sections

of pictures of the child stretching for the object.

Naturally one understands parents wishing to see the child on the screen as long as possible, but to avoid monotony, if action of this kind is continued, one should regularly change the view-point. Notice next time you go to the professional pictures how if one style of action is going to be continued for any length of time the camera angle is frequently changed. It makes so much difference to the interest of a picture.

### "News Sense"

The chief defect in the news pictures submitted was an absence in so many cases of what is generally termed a "news sense." Incidents were filmed which seemed to be leading up to some climax—and then the climax never came! Incidents carefully titled were not what they purported to be or else failed completely to give a correct impression. Several news films were submitted of the cart horse parade in Regent's Park; they were all apparently taken with similar apparatus and the view-points were not greatly different.



The "Home Movies" "Olympia" Competition—Gold Medal

Three of these were awarded: One to Miss Ruth Stuart, one to Mr. W. K. Meyers and one to Mr. E. C. Le Grice

equally—news films, animal films and child films. The cinematographer has set out to show something or other in action—in a news film it may be a procession, a football or cricket match or something of that kind. In an animal film it is perhaps the antics of a favourite dog and in a child film it may be the baby walking across the lawn for the first time. In far too many cases the action has been continued long after the story has been told and the incident has thus overstayed its welcome. In one child film, for example—a charming study with a beautiful subject—baby was shown stretching out to its parents for something which was being extended towards it. When the shot came on the screen one almost involuntarily exclaimed, "What a charming shot!" and one expected that the child would be allowed to reach the object, take it and perhaps examine it. But no, whatever the object was it was kept just out of the child's reach and we were treated to what seemed to be an interminable series



Mr. E. C. Le Grice, to whom was awarded the Gold Medal for the best Animal Film

but one or two of these pictures were full of interest from beginning to end just because the movie-maker had filmed the animals and vehicles from an interesting angle, giving just enough of each one to interest and satisfy.

Unsteadiness of the camera and far too rapid panning spoil many news films, the takers of which had obviously endeavoured to photograph as many subjects as close up as possible and had followed them round in the view-finder at a very close range. Generally speaking, nothing but a blur rewards such actions and the picture, when thrown on the screen, is trying to the eyes.

## THIS LUMEN BUSINESS

### What It Really Means

WHEN we are dealing with a cine projector one of the things we want to know is how much light will appear on the screen. It is, after all, the picture on the screen which counts and it is no unusual occurrence to find two projectors both using the same wattage lamp, but differing from one another considerably in the brilliance of the picture. The difference is therefore one of illumination efficiency, one projector making better use of the light provided than the other.

It is convenient to have some measure of the light emitted from projectors and other devices of the kind, and therefore the unit known as the "lumen" has come into use. A lumen is a unit representing an amount of light and not a particular intensity. Scientists who study illumination have a unit known as the "standard candle," and when a certain lamp is said to have a particular candle power this standard candle is the unit concerned. If, now, we take a standard candle and measure the light which falls from it upon an area one foot square, placed one foot away from this candle, that amount of light is called one lumen.

The total amount of light emitted by a standard candle is approximately 12½ lumens—that is, measuring the light emitted in all directions. By no means all of the lamp light can get through the projector lens. You will see why when you examine the interior of any projector. Some of the light thrown out from the back of the lamp is turned back by means of the rear mirror and by placing this lamp as close as possible to the condenser a good proportion of the light is sent where we want it to go but, obviously a good proportion of light is irretrievably lost. All kinds of considerations come into the design of a good projector, and the better the optical design the more lumens will reach the screen. You will see that the lumen unit is not connected in any way with the size of the picture on the screen—that is to say, we can express the optical efficiency in lumens without referring to the size of the screen.

It is to be hoped that ultimately all projectors will be rated in lumens rather than in wattage. Actually the reason why some of the small projectors give such surprisingly good results is that by having a very small lamp bulb it is possible to place the filament very close to the condenser and thus utilise a large amount of the emitted light. In large projectors it is a comparatively simple matter to insert a very high power bulb but it by no means follows that the lumen efficiency goes up with the wattage!

P. W. H.

## PREPARING FOR CHRISTMAS PROJECTION

An article of special interest to  
9.5 mm. users

By HAROLD B. ABBOTT

PROBABLY the most important show given by the average amateur projectionist is the one at Christmas time, when friends and relatives are gathered in festive mood to enjoy themselves, and when everyone is in just the right frame of mind to appreciate a good display of home movies. It is well worth while, therefore, to devote some time and thought to preparation for the Christmas show, so that it shall run smoothly and efficiently, and the films shall be appreciated to the utmost.

The first and most obvious thing to do is to overhaul the projector and films. If you are thoroughly familiar with the mechanism of the projector it will be the work of but a few moments to apply a spot of oil to all working parts. If you are not *au fait* with the mechanism, study the lubrication chart supplied with every new projector. Those who have second-hand projectors (and, of course, no manual of instructions: the first owner always contrives to lose that) must go systematically over the mechanism, noting carefully every bearing and spindle where friction takes place, and apply oil very sparingly to all such places.

### Don't Use Too Much!

Note particularly the word "sparingly": it means that an oil squirt should never be used. The largest bearings of sub-standard projectors call for no more than *one drop* of oil

★  
Materials for  
cleaning up and  
oiling projector

conveyed from the oil bottle by means of a pointed match-stick or some similar dipper. If necessary the dose may be repeated after at least two hours' actual running of the projector. The smallest overdose of oil will be flung out by the fast-moving mechanism and result in oil spots on condenser, lens and film—to say nothing of the table-cover. Where bearings have felt oil-retainers (usually on the electric motor), two or three drops may be applied, as they will be soaked up and distributed by the felt.

If the projector has already been soused in oil, or if thick or gummy oil has been previously used, carefully wash the mechanism with petrol, allowing two or three drops to fall into each oil-hole and using a petrol-soaked brush for surfaces. If there is a risk of dirty petrol flowing where it is not wanted, use small "sops" of cottonwool to catch the drainings, placing the wads in position and removing them with tweezers if necessary. It should be superfluous to

warn the operator that considerable care must be exercised while using petrol, and also afterwards until the fumes have completely dispersed. To allow any flame or cigarette (or pipe, of course) to approach the fumes will probably result in a serious burn, or even an explosion.

When the excess of petrol has been wiped up, work the projector for several turns, by hand, to allow the oily spirit to work out of the bearings. Be sure to have the projector entirely disconnected from any electric supply—an electric spark may be quite sufficient to fire the petrol. Finally, wipe the mechanism as clean as possible with a fluffless cloth, allow to stand till all remaining petrol has evaporated, and re-oil with special projector oil or, failing that, a good light machine oil.

### Belts and Spares

All belts should now be examined, and spares obtained of any doubtful ones. Nothing could be more exasperating than to have to abandon an eagerly awaited show through failure of some simple, but vital, part. It is a very good plan always to have by you a length of Meccano spring cord, a few spring cord connectors (Meccano), and a pair of pliers. You will then be in a position to replace almost any belt, whether the original was of rubber, leather or spring. When cutting Meccano spring cord, keep it a little short so that there is slight tension when the belt is placed over its pulleys. The connectors are tiny grub screws which are fitted in this manner: screw a connector into one end of the cord until about a half is left protruding; now grip both ends of the cord and twist them in opposite directions, "anti-screw-wise"; insert the protruding grub screw into the vacant end and allow the spring cord to relax, when it will screw itself on to the protruding grub screw, thus forming an endless belt.

Next turn your attention to the film guideway and carefully clean away all traces of emulsion or dirt



Make up your short spools into reels of reasonable length

which may have accumulated. If the matter has become caked it may be removed by scraping with a match or with the special bone scraper sold for the purpose. In *no* circumstances must a metal scraper be used. See that the mask aperture is free from dirt, using a brush if necessary to remove any particles which may have collected. After performing this operation, connect up, close the gate and project a beam of light on to the wall or ceiling; focus the mask sharply, and any dirt which has escaped the brush will be immediately apparent.

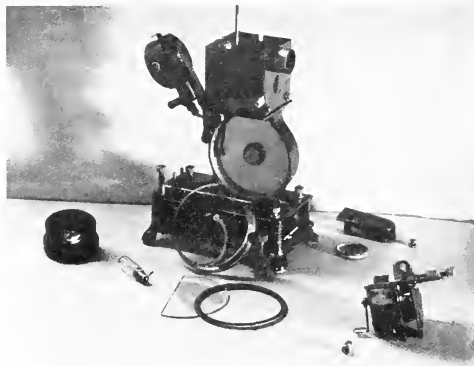
The next items to be examined, and cleaned if necessary, are the lens, condenser, reflector and (if any) the mirror. The surfaces of these parts are very delicately polished, and the less they have to be cleaned the better. If they must be cleaned, use only the very softest of fluffless cloth or one of the special lens-cleaning tissues available. Liquids are best avoided for cleaning lenses: it is usually quite sufficient to breathe gently on the surfaces and then carefully wipe dry. Do not allow the fingers to come in contact with the glass surfaces, otherwise a greasy mark is inevitable, and such marks are quite difficult to get rid of.

Finally, examine the lamp and clean it if merely smeary or dirty; it will often be found, however, that a degree of blackening has taken place on the inside of the bulb, due to emissions from the filament. In such cases it is advisable to replace the lamp by a new one, keeping the other as a spare for emergencies.

### All Ready!

The projector may now be put aside with the comfortable assurance that it is all in trim for the event, and attention may be directed to the films which are to be displayed. If films of your own taking are to be shown, avoid above all else the slipshod practice of displaying them in short lengths, and with all faults, exactly as they left the developing-room.

★  
A  
Home Movie  
projector  
stripped for light  
overhaul



They should be edited, made up into reels of reasonable length and, if possible, titled. Should time be too short to allow of titling, then confine yourself to editing; but *edit at all costs*, and do not hesitate to cut out unsatisfactory shots. Never mind about the waste of film: to have to apologise for poor shots is much worse than omitting them altogether. If you show only good pictures your spectators will naturally believe you are a clever cinematographer; whereas if you include the "dud" shots as well they will discern the awful truth that the good ones were sheer blind luck.

Library films do not call for actual editing, but it may be advisable to examine them for damage, and to "cut and shut" where necessary. In regard to the *cleaning* of films, a word of warning seems to be called for. Some writers treat this matter with a sang-froid that is positively blood-curdling, urging their readers to rewind their films through a sandwich of cleaning pads, and implying that this is quite a normal and every-day occurrence, to be resorted to on any

old pretext, or even without one! Perhaps I am funny, but I regard film cleaning as a rather desperate operation, to be performed only on desperate occasions. If there is anything more likely to scratch a film than the operation of dragging it between two pieces of dampened material (no matter how soft) I can only imagine it to be the act of drawing it from under the heel to take the kinks out.

### Film Cleaning

Film cleaning *is* sometimes essential; but it should not be more than about twice in the whole life of a film, and must be undertaken with extreme care if the film is not to suffer damage. Use a very soft, fluffless cloth placed over a wad of cottonwool about the size of a walnut, thus making a kind of ball for use as a rubber. Get some rectified spirit and moisten the rubber by dipping a finger in the spirit and applying it to the rubber once or twice. On no account must spirit be poured on to the rubber, otherwise the excess of spirit will be very troublesome. The film should be cleaned bit by bit—it is a fairly tedious business—the rubber being wiped once or twice, in one direction only, over each section treated. As this pad quickly gets soiled, a fresh surface should constantly be used to ensure that no dirt is dragged over the film, inevitably causing scratches. The best plan is to avoid cleaning as far as possible by keeping the films in dust-proof tins except when actually in use, taking care not to over-oil the projector, and wiping the gateway of the latter each time a fresh film is threaded.

Before the show commences make certain that all films have been properly rewound so that you will not suffer the *contretemps* of starting a film "end first" and upside down. This sort of thing raises a laugh, but does not add to the good effect of the show which should, as far as possible, be a model of quiet efficiency—smooth, uninterrupted, and completely devoid of "fuss."

★  
A miniature  
title for the  
smaller titlers.  
A larger  
reproduction  
was given last  
month



# NOVEL "HOME MOVIES" COMPETITION

## CAN YOU DIRECT A SEQUENCE ?

### Splendid Opportunity for Lone Workers and Societies Alike

IN order to encourage home movie-makers to achieve a higher standard of film production, we have decided to offer a prize—or rather two prizes, a Gold Medal and a home cine projector—for the best film of any of the specimen sequences described in Mr. Adrian Brunel's new book, "Filmmaker." The Competition is open to both societies and individual workers and the closing date will be April 15 next, thus enabling the final work of editing, cutting, etc., to be done during the Easter holidays. The announcement of the name of the prize-winning individual or society will be made in the June (second birthday) number of HOME MOVIES AND HOME TALKIES.

Mr. Brunel himself has kindly consented to take part in the final judging, and in awarding the prize special consideration will be given to how far entrants have followed the precepts set forth in the book. By allowing a choice of sequences in the imaginary film, "Worse Than Death," it will be

possible for almost everyone to find something which can be simply staged, as elaborate sets are not necessary. The sequences can be either indoor or outdoor and the length of the film should be not less than 100 ft. and not more than 200 ft. The Competition is open to 9½-mm. or 16-mm. film equally.

Here, then, is an excellent oppor-

tunity for cine societies during the coming winter. Further particulars and hints will be published in our next issue and meanwhile all would-be entrants should make a point of obtaining Mr. Brunel's book without delay. It can be purchased at any bookshop for 3s. 6d., or obtained direct from Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, price 3s. 9d. post free. Quite apart from the value of the apparatus offered, the winning of the HOME MOVIES AND HOME TALKIES Gold Medal for this Competition will be no mean achievement, and we are sure it will be eagerly sought after.

Readers who propose entering for this Competition should notify the Editor by letter as soon as they have come to their decision, and in any case not later than one month before the closing date. Lone workers who desire to collaborate with others in their district should also write to us in order that, where possible, they may be brought together.

### THE PRIZES

The winner of this competition will be awarded

A "HOME MOVIES" GOLD MEDAL

and the choice of either a Pathe-scope 200-B Projector, if he is a 9½-mm. user, or an Ensign 100-B Projector, if he uses the 16-mm. size

## DORLAND HALL EXHIBITS

THE Cine Exhibition, Home and Industrial, opened at Dorland Hall on November 27 and continues for a fortnight.

It portrays in graphic form the great advances made by cinematography in the home, in the lecture room, in the school and university, in the sales manager's office, in industrial relations and national marketing; serving to draw the attention of the public and the Press to the very efficient apparatus now available and thus proving a distinct encouragement to further research work and production and an impetus to increased sales.

Applications had been made for over 75,000 tickets from all parts of the country and an out standing success is already assured.

Special features include:—Continuous topical interest 16-mm. theatre, seating 100 (Gaumont G.B. Equipment, Ltd.); four public film studios, where visitors and marketing displays are filmed by exhibitors and amateurs; first public showing of winning films of the I.A.C. International Movie Contest; "Behind the Scenes," professional film recording set; personal attendance of well-known film stars; and a very interesting competition for amateurs. These films will be adjudged by experts, and if a certain standard of artistry is reached, will be included in a Fox Photos Film-at-Home Magazine for universal release throughout Great Britain.



### FOURTH FOX FILM-AT-HOME NEWS

Advance Notes on the December issue of this wonderful cine diary produced by Fox Photos in collaboration with "HOME MOVIES AND HOME TALKIES."

THE fourth or December issue of the Film-at-Home News Reel is undoubtedly the most interesting and varied yet produced. Prominent features are Mr. Scott-Paine breaking the motor-boat record; the trials of the new wingless helicopter; the Prince of Wales visiting Bedford School; Gordon Richards breaking Fred Archer's record; and a special Christmas "surprise" item which will be welcome in every home. There will also be other items, but as this magazine goes to press before the publication of the News Reel we cannot give particulars of the last-minute features which are always included.

Readers who sit in comfort at home watching the News Reel on the screen can have little conception of the trouble taken in bringing this service to the home. Consider, for example, the scenes which show Gordon Richards breaking Fred

Archer's record. No one knew on what day this feat would be performed, and Fox Film-at-Home News Reel cameramen followed him from meeting to meeting for eight days before the record-breaking picture could be produced. All over the country these cameramen are watching and waiting to get features for the News Reel and out of the dozens of features recorded only the best are finally selected by the Editors.

### Good News for 9½-mm. Users

As announced last month, the News Reel is now available also on 9½-mm. stock and such has been the success achieved in the new size that it has been possible to reduce the cost from £2 10s. to 33s. 6d. The 16-mm. version will remain at £2 10s. Identical pictures of the same lengths are shown on both sizes, the only difference being in the gauge of film used.

During the month a special stop-press edition of the News Reel was produced, including the Lord Mayor's Show and Armistice Day celebrations. Subscribers were notified by post and a large number of these extra reels were sold. This special edition is still available to those who desire to have it on application to Fox Photos, 6 Tudor Street, E.C.4.

### AN INTERESTING TITLE OUTFIT

The "Econasign" title printing Outfit has been tested by this magazine and can be recommended. Owing to pressure of space our review is held over until next month.



# The MERRY REEL

By Reeler

It was after General Gore-Battleby's lecture on "Editin' and Titlin'" (including 'Cuttin' and 'Splicin'') that we of the Sploshbury Home-Ciné Circle decided unanimously to prepare a film for presentation at the Christmas jamboree of the local troop of Boy Scouts. The meetin'—I beg your pardon, meeting—this kind of thing is rather catchin'—the meeting at

into the hat, fumbled about a bit, and handed me the product of her lucky dip.

"Petunia Motherspoon-Waterbiffle," I read out.

"Extraordinary," cooed the good lady. "I really feel very *naughty* at having drawn my *own* name, and I can't think how it can *possibly* have happened."

Though her slip' was a chunk of the very thickest deckle-edged note-paper and the rest of us had been given pieces of the flimsiest stuff upon which to inscribe our names, it was of course clearly the purest of pure chances.

"You have obviously the winning touch," I sighed. "Ah, if only you could act for me at Dublin next spring."

Everyone naturally gave vent to polite expressions of delight that our president's film should have been selected by the gods for the demonstration.

"And what, dear lady," asked the General, "is the nature of the fine

top of Ben something or other after a long, arduous climb. It just went on and on showing nothing in particular except stride after painful stride and a permanent "Excelsior" expression on the subject's face.

"Stop," roared the General. "Now here's a case where a *little* cuttin' is required. You will excuse my being so brutal, won't you?"

Mrs. Motherspoon-Waterbiffle simpered and intimated that he would be excused.

Under the General's instructions I rewound the film and handed him the reel. He then began to pull off the film, allowing it to fall into coils at his feet.

"Here's the spot," he cried, taking two steps forward and winding the best part of a hundred feet round his sturdy legs. In his efforts to extricate himself the film was broken in about twenty places, but he explained that this was really all to the good since it would enable him to give all of us some practice in splicin'.

Supervised by the General, we worked away like anything.

"Whilst we are about it," he said, "we might as well make an introductory title for the film and this we proceeded to do. Then he cut out about three-quarters of the mountaineering episode and glued up the film again in a strong atmosphere of pear-drops.

We got the film back again on to its reel. I slipped it into the projector, and off we went.



Writing her luggage labels

which this momentous decision was made was held at the home of our president, Mrs. Motherspoon-Waterbiffle, whose name, I need scarcely mention, is pronounced Moon-Wiffle.

The lecture itself was a masterpiece of its kind. Many lectures fail because they consist merely of verbal instructions and advice. The General's included a practical demonstration of the twin arts.

We were all asked to bring with us films of our own taking and composition, the idea being that the lecturer would select one by lot, run it through on the projector, criticise its shortcomings, and finally, with the consent of its owner, edit it as it should be edited and title it as it should be titled. We were all asked to put our films in their tin containers into a hat—an ancient topper of the late Marmaduke Motherspoon-Waterbiffle, which his widow had preserved for some quaint reason of her own. At the first essay the lot fell literally upon the Vicar, since the lid of this venerable relic came adrift from its moorings as it was being passed over his head from Flippersfield to Pottleson.

The topper having been repaired with sticking plaster, the Vicar insisted that instead of reel containers its freight should this time be folded slips of paper, each bearing the name of a member.

After insisting upon being blindfolded, but turning down a suggestion that she should don nurse's uniform for the occasion, Mrs. Motherspoon Waterbiffle thrust her fairy fingers



Her lucky dip

reel that we are privileged to use for this demonstration?"

"It's only a little four hundred footer," cooed Mrs. Motherspoon-Waterbiffle, "about my holiday in Scotland last year. I'm sure, dear General, that you will just *tear* it to pieces with your drefful criticisms. I am positively shivering in my shows."

"Nothin' of the sort," returned the gallant warrior. "Sure it's absolutely tophole. Hardly gives me a chance, for there won't be much to criticise from one of *your* films." Then in a whisper audible all over the room: "Run the dam thing through, Reeler, and let's know the worst."

We all agreed that there wasn't much to carp at in the first hundred feet, but then came a scene in which the operator appeared to have gone to sleep with his finger on the shutter button. Taken by one of her friends, it showed the dear lady nearing the

By Petunia Motherspoon-Waterbiffle.  
My Holiday in the North  
(CALEDONIA STERN AND WILD)  
we read.



"Here's the spot" he cried

"I see what you mean now by originality in titles, General," called the Rev. Septimus Poffle. "Catch the attention of your audience and make



them think a bit at the very outset. Jolly good idea."

The General indulged in a purple-faced and unprintable silence.

The film ran on. Mrs. Motherspoon-Waterbiffle was seen writing her luggage labels for the great adventure. It began all right, but with a sudden lightning change she was seen doing the writing with her left hand. A good deal of splicin' had been necessary in the early part of the film and this bit must have got reversed

"Oughtn't we to have another title there, General?" asked Flippersfield. "How about 'Before I went to Scotland I was so run down that I didn't know which hand to use for writing. When I came back I was completely cured'?"

"Not a bit of it," boomed the General. "That of course was done on purpose. I just wanted to give you a very practical demonstration of one of the pitfalls of cuttin' and splicin'."

There seemed to be lots of other pitfalls, for bits of episodes seemed to have got mixed up with bits of others somehow. You see, in some places the film had been broken into lengths of about a foot and splicin' had been by no means easy. Hence for about half a second you saw Mrs. Motherspoon-Waterbiffle about to enter a train. Then came a brief shot of Edinburgh Castle, and hardly had you gasped what it was when Mrs. Motherspoon-Waterbiffle had got about two steps nearer the train, and next instant you were off to the Kyles of Bute.

The title "Peace At Eventide" was followed immediately by a split second of cattle moving homewards, but this gave away instantly to a

phalanx of pipers, who were suddenly transformed into a river in spate.

The climax came when we arrived back at the mountaineering scene that started the whole trouble. I must admit that I had been responsible—though of course under the General's orders—for the cuttin' and splicin' here. Perhaps he flustered me a little with his barrack-square methods. Perhaps—but I leave that to you.

Anyhow, instead of an interminable toil up the mountain, Mrs. Motherspoon-Waterbiffle was now seen slowly descending it upside down.

Mrs. Motherspoon-Waterbiffle and General Gore-Battleby are not for the moment on speaking terms, but time, as the movie captions so often tell us, is a great healer.

I see that I have not told you anything about the Boy Scout film that I set out to describe. I must return to that anon, for it was quite one of our best efforts.

## Help Wanted

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—As an enthusiastic reader of your magazine, may I submit through your pages some of the difficulties experienced by amateur movie makers in this country, particularly in this city.

At present I am the owner of a Pathé Outfit, and as you are aware one does not like to have any limitations regarding this fascinating hobby. I have shot some 12,000 to 13,000 ft. of 9.5-mm. film over a period of a few years, and obtained most interesting records of varied subjects,

and therefore wish to remain in this film class.

I would like to change over to an outfit which will give one more scope both as regards filming and screening. I would like a 9.5 camera with a telephoto lens, a fast lens in focusing mount and varied speeds, and a projector, for example, such as a "Bolex" product. I have been in touch with all firms in the southern cities, but no one can give me any information in this connection, nor can I sight such a 9.5 apparatus with a view to purchasing, and yet it is noted monthly in your pages the wonderful apparatus being marketed in your country. Only one class of 9.5 film is obtainable, and such a thing as Pathé super fast film has not been heard of here yet; we have no choice in 9.5-mm. film, and yet several firms in your country are producing this world.

Surely in this country, particularly the North, where we have practically 12 hours of perpetual sunshine all the year round, there is scope and ready sale for a more varied choice of 9.5-mm. apparatus? Why do not some of the firms in England appoint Australian Agents with a view to supplying and servicing, such as lamps for projectors, etc.? Our small club here feel we are not catered for so far as the 9.5-mm. apparatus is concerned, and you will no doubt appreciate our position here. Can you help us?

Your magazine is no doubt finding its way round the world, and we wish you every success for the future.—Yours faithfully,

V. J. MILLER,  
c/o HOWARD SMITH, LTD.  
Eagle Street, Brisbane,  
Queensland, Australia.

## Home Movie Opportunities for Dec. 1933 and Jan. 1934

Nov. 25	Bicycle and Motor Cycle Show,		DEC. 22		
DEC. 2	Olympia .. .. .	LONDON.	JAN. 20	Circus at King's Hall .. ..	MANCHESTER.
2	Rugby-Inter-City, Edinburgh v. Glasgow .. .. .	GLASGOW.	DEC. 23		
4-8	Cattle Show, Royal Agricultural Hall .. .. .	LONDON.	JAN. 3	International Chess Congress ..	HASTINGS.
4-11	Scottish National Fat Stock Show .. .. .	EDINBURGH.	DEC. 25	Christmas Day. Ancient plays by Christmas "Mummers" ..	HAMP SHIRE, WARWICK SHIRE and OXFORD SHIRE.
5	Rugby—Oxford v. Cambridge, Twickenham .. .. .	LONDON.	26	Dog Show .. .. .	DUBLIN.
5	Prince George at Anniversary Dinner of Alexandra Orphanage, Grocers' Hall .. ..	LONDON.	26	Old custom, "Freemasons' Walk" .. .. .	MELROSE.
6-7	National Cat Show, Crystal Palace .. .. .	LONDON.	28		
6-8	British Institute of Radiology Congress and Exhibition, Central Hall, Westminster ..	LONDON.	JAN. 13	Schoolboys' Own Exhibition ..	LONDON.
9	Hockey—District Trials ..	PAISLEY.	DEC. 28	Steeplechase Race Meeting ..	CHELTENHAM.
10	Toc H Festival, Albert Hall ..	LONDON.	31	New Year's Eve celebrations, Hogmanay celebrations in Scotland.	
11-12	Christmas Show and Sale ..	BELFAST.			
14	The Duke of York's birthday.				
16	Third Test Match, Northern England v. Australia (Speedway Racing) .. .. .	SWINDON.			
16-22	Cycling Exhibition, New Horticultural Hall .. .. .	LONDON.			
16	International Rugby Trial ..	GALASHIELS.			
20	Prince George's birthday				

During the month :

"Guise Dances" (ancient custom) .. .. .	ST. IVES.
Nativity plays .. .. .	ST. HILARY AND GLASTONBURY.
Oxford v. Cambridge Relay Races .. .. .	OXFORD.



# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the THIRTEENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

WE have now examined the construction of the light valve and the recording machine in which it is used for production of variable density sound-on-film; also we have seen how it is possible to listen in to the sound track as it is actually being traced by the modulated pencil of light and by means of a photo-electric cell inside the recording machine. But the story of the sound track is not yet complete, for the exposed film has to be developed and then printed on positive with the picture. As we have mentioned previously, to understand this type of recording one must always bear in mind that while the scenes are being photographed by the camera in the studio, the recording machines, quite separate, and probably in a distant part of the buildings, are taking care of the synchronised sound.

## Density of Sound Track

In the early days of sound-on-film talking pictures they were troubled quite a lot by "ground noise," an objectionable sound as of distant rushing waters most noticeable when there really should have been silence. Ground noise in sound-on-film is comparable to needle scratch in disc recording as encountered with the ordinary gramophone.

In the main ground noise was due to irregularities and imperfection of the celluloid film used for recording, although photo-electric cells before they were developed to their present-day stage added their quota. Over a considerable period of time the gramophone companies reduced needle scratch to a minimum, but this was the result of constant experiment and expensive research. When, however, sound-on-film made its *débüt*, engineers had to adopt available film stock which, while eminently satisfactory from the point of view of the recording of animated motion, was by no means entirely satisfactory for dealing with the more exacting requirements of sound.

It has been proved that a variation of two or three per cent. in the lighting of a picture is noticeable to the eye and on this value the manufacturers of sensitive film had based their product. Against this, however, one-tenth of one per cent. variation in the density of sound track can be detected by the average ear.

## Positive Film for Recording

It was discovered quite early that positive stock gave more satisfactory results for sound track recording than the customary negative. This was

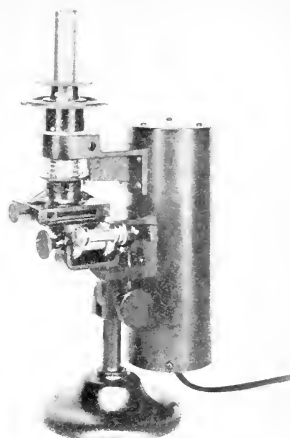


Fig. 61. The Densitometer

due mainly to its closeness of grain structure.

It has already been pointed out that throughout the recording chain from microphone to sound track amplification and modulation must be directly proportional. Let us assume, then, that the movements of the ribbon of the light valve are strictly proportional to the speech current flowing through them. Hence the light falling on the unexposed sound track space is likewise proportional.

An obvious question now arises: "Is the transparency or opacity of a developed negative proportional to the time of exposure?" From common experience in photography we know roughly this is true, for long exposure means greater chemical action and a dark negative. Readers mathematically inclined will immediately appreciate that although the darkness of a negative may increase with the time of exposure, these two factors may not follow a straight line law. By this we mean that if a certain darkness of negative represents, let us say, a loudness of sound, twice that exposure may not mean only one-half a loudness.

Perhaps all this is rather involved so we may as well state that the light transmitting properties of a developed negative are actually proportional to exposure, *provided* this exposure and its subsequent development are properly controlled.

Amateur photographers will probably be only too well aware that it is quite easy to over-expose a negative to such an extent that it appears as a uniform smudge showing neither light nor dark nor even the main outlines of the attempted photograph. What has happened is that there has been so much light impressed upon the sensitive surface that chemical action has "gone past itself."

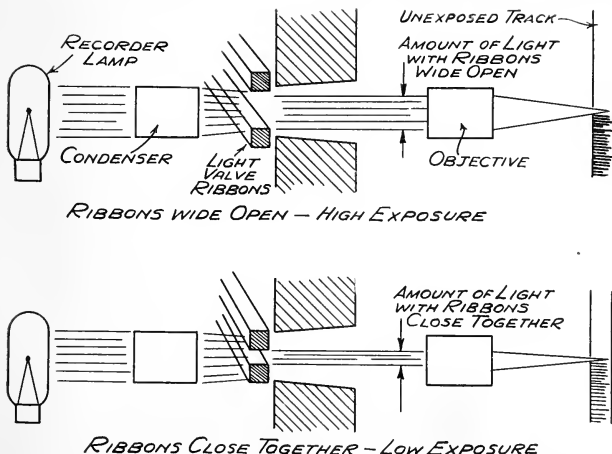


Fig. 60. How Exposure varies on the Sound Track

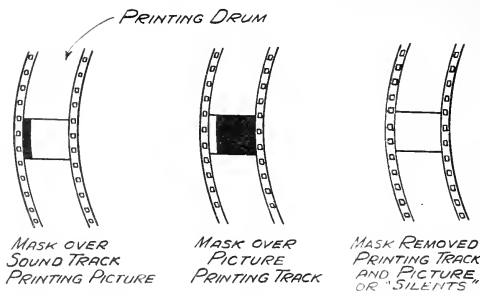
A similar state of affairs can be produced by over development, which again can be regarded simply as too much chemical action. While for picture work over exposure and over development, if not carried to extremes, can be tolerated and indeed sometimes are purposely sought for certain effects, they are quite out of the question for sound recording. It is clear, then, that both as regards exposure which meant the intensity of the light coming from the recorder lamp and development must be controlled within the safe limits of the sensitive film.

The practical way of looking at this is to consider that the two durahum ribbons in the light valve bow outwards and inwards due to speech current fluctuation whereas normally they are straight and parallel. The intensity of light from the recorder lamp must be such that when the ribbons are bowed outwards to their maximum the film must not be over exposed nor under exposed when they are drawn inwards so as to almost touch. This is shown pictorially in Fig. 60.

### Recorder Lamp Adjustment

Different brands of film stock and batches made at different periods are liable to vary a little as regards their sensitivity and thus have to be tested. A short length of film is given a series of exposures in a device known as a sensitometer, which is nothing more nor less than a gradually shaded mask. The strip is then developed with a standard solution and for a definite time, after which it is examined with an instrument known as a densitometer, which is really a type of microscope after the style shown in Fig. 61.

Fig. 62.  
Printing  
Sound  
Films



From this test strip of film it is possible to pick out the mean density which must be matched in the light valve recording machine when the ribbons are unmodulated. It is clear that from the test strip we know exactly the capabilities of the film we are handling and can therefore adjust the brightness of the recorder lamp to give us what we want.

In practice recorder lamps are calibrated to their corresponding film densities. Put in another way, we may state that the current flowing through the filament of the recorder lamp is adjusted by means of a resistance to suit the sensitivity of the film stock being used.

### Development Details

A common method of printing sound track and picture on one film is first to mask out the sound track, then print in the picture, repeating again with the picture mask while the sound track itself is printed. After this comes development and printing of the compared film. Unfortunately, however, experience shows that a

sound track requires less development than a picture, which places us in a somewhat awkward predicament since both are on the same roll of celluloid and must pass through the same development baths. What is actually done is in the original development of the film bearing the sound track alone, which by careful control will give us the effect of under development after printing on the same film as the picture.

### The Printing Machine

Before the advent of the talking picture there were two types of printing machine in use known respectively as the *continuous* and *step by step*. In the former the negative and unexposed positive were passed together continuously before the light. In the step by step system, however, printing took place section by section in a similar manner to projection. In fact it was possible to make use of a projector for printing or, better still, press a camera into service.

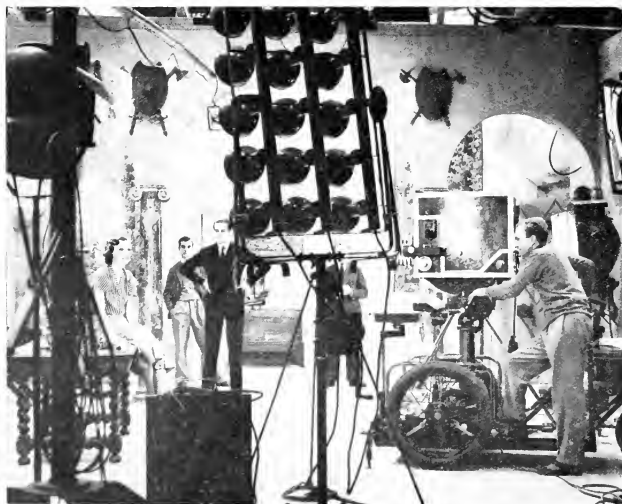
From quite a brief consideration it is clear that only the continuous process is suitable for sound-on-film work, for one cannot take liberties with the sound track, which unlike the picture is not broken into frames.

Most printing machines consist essentially of two large sprocket discs round which the film passes before a printing light. In the Bell & Howell printer arrangements have been made as shown in Fig. 62 for varying the aperture so as to allow for full width picture as for silents or for sound track alone or for picture alone. From the point of view of the amateur this may be a minor point, but it indicates what a vast amount of detail change was necessitated by the introduction of sound.

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—May I express my appreciation of your policy of publishing technical books at a price to suit the man in the street. "Film Technique" should undoubtedly be in the possession of every serious amateur producer and I am sure you will be doing the amateur movement a real service in reprinting such works.—Yours faithfully,

A. D. FRISCHMANN,  
27 Mincing Lane, London, E.C.3.



This picture gives a good idea of the amount of light required in a modern studio production. Notice the banks of lamps in the foreground

# ENSIGN MICKEY MOUSE

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You should have some of these films for Christmas, otherwise you will not be very popular with your friends.

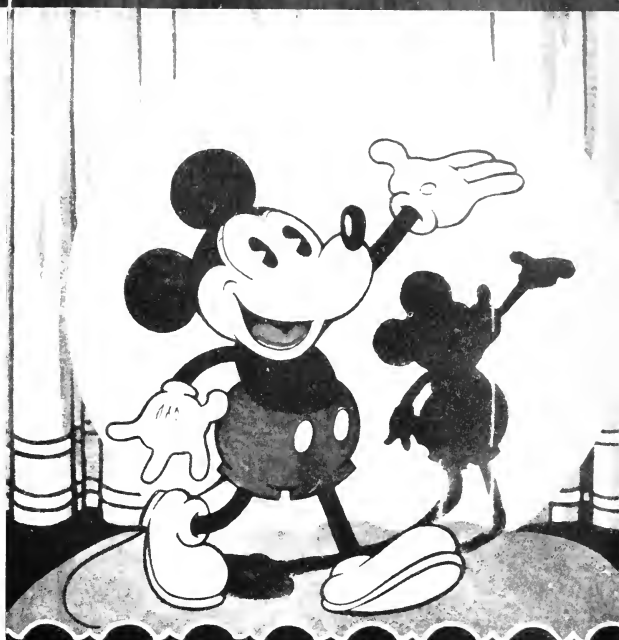
### Mickey Mouse in :

- |                        |                       |
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| 4. Nightmare.          | 12. Vaudeville.       |
| 5. Mickey Enlists.     | 13. A Piano Concerto. |
| 6. Mickey Goes to War. | 14. Jungle Jinks.     |
| 7. The Jolly Farmer.   | 15. Animal Antics.    |
| 8. A Wild Ride.        |                       |

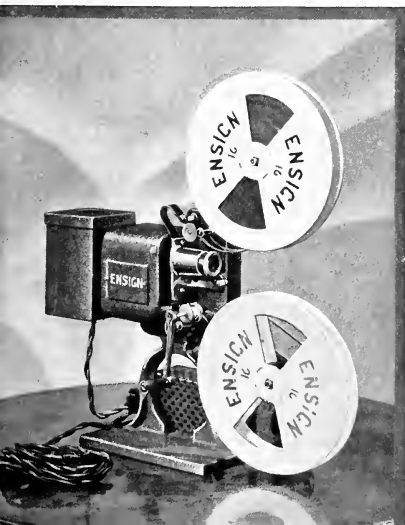
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| 107. Frog Follies.       |                          |

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Here is a perfect little "Home Movie" Projector, ideal for showing "Mickey Mouse" Films, and hundreds of other amusing pictures featuring well-known "Stars," which are obtainable from the Ensign "Show-at-Home" Film Library. This little machine projects a wonderfully clear picture up to 3 ft. wide on the screen, and is very ideal for home use. It works from an ordinary electric light socket, for any voltage, is of exceedingly quiet running, and is made on first-class engineering lines. It is packed in a strong, handsome, fibre case for storage and carrying purposes.

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# THE FILM LIBRARIES AT CHRISTMAS

## HOW TO USE THEM

By S. U. LLOYD

WHAT are you going to show at Christmas? Of course your best films of the year will be included, but I presume that, like most of us, you will be including Library films in your programmes. If so, may I suggest that you lose no time in making out your list and sending it in to the particular Library you fancy? Home movies have increased in popularity to such an extent during the past twelve months that the demand for Library films looks like beating all records. Remember, first come first served, and last year hundreds of applicants were disappointed.

9.5-mm. users can obtain films not only from Pathoscope, Ltd., 5, Lisle Street, W.C.2, but also from a number of local Libraries which carry considerable stocks. Notable among these are—

BRADFORD: Walter Scott, 26-30a North Parade.

BROMLEY: Amateur Cine Service, 50a Widmore Road.

HANLEY (STAFFS.): Cinementos, Ltd., 106 Marsh Street.

HOUSLOW CENTRAL: Giles, 80a Lampton Road.

LINCOLN: Cinefilms, Ltd., 11 Bargate.

LONDON: Camera Craft, Ltd., Camera Corner, Palmers Green, N.13. City Sale & Exchange, Ltd., 59 Cheapside, E.C.3.

LOWESTOFT: Robinson's Home Cinema Service, Manchester House.

MANCHESTER: J. T. Chapman, Ltd., Albert Square.

NOTTINGHAM: Heatheote, 302 Radford Road.

The leading 16-mm. Libraries are those conducted by Kodak, Ltd., Kingsway, W.C.2; Wallace Heaton, Ltd., 119 New Bond Street, W.1; Ensign, Ltd., 88-89 High Holborn, W.C.1; Service Co., 273 High Holborn, W.C.1; and J. T. Chapman, Ltd., Amateur Cine Service and Heatheote, whose addresses you will see above.

### Sound-on-Film

Just recently, for the benefit of those who are fortunate enough to own 16-mm. sound-on-film equipment, there has been started the Moss-Pym Small Tone Film Library, at 186 Wardour Street, W.1. Owners of 16-mm. sound-on-disc equipment have also the Cinex Library, 70 High Holborn, W.C.1, and the British Talkatome Library, 89 Wardour Street, W.1.

But whatever apparatus you have there are certain points you should bear in mind when choosing a programme. First of all, consider the time available. Experience shows

that generally speaking an hour and a half is quite long enough for a home cine programme. Out of the ninety minutes thus available, deduct ten for changing the reels, passing round the cakes and lemonade and waiting while father answers the telephone, and you will find that there is just about time to show 2,000 ft. of film of either 9.5-mm. or 16-mm. Super-reels generally average about 300 ft. in 9.5 mm., while the 16-mm. Library films usually have from 300 to 350 ft. on the nominal 400 ft. reels. If your programme is to consist entirely of Library films you naturally want variety, and, furthermore, as the audiences generally contain a large

films as many times as you like during the holiday. After a first running those films can be picked which best suit a juvenile audience, and those which appeal more to the adults. Remember, too, the funny films are always in greatest demand, so that you should send to the Library a long list of alternatives, otherwise you are bound to be disappointed.

### The Children's Viewpoint

There is one further matter which we mention with some diffidence but which is certainly worthy of attention. Please remember that the young folks are home on holiday and are looking for amusement. They

### A SPLENDID AMATEUR EFFORT



The Croydon A.F.C. recreate ancient Britain in front of the cine camera

proportion of juveniles, comedy films are most in vogue. Unless you have plenty of time do not be tempted to order one of the special feature films, as frequently these run into as many as six or seven reels taking practically a couple of hours to run, allowing for slight delays when changing spools.

It is best, then, in choosing your programme not to go above two reels for any one feature. Allowing 400 ft. of your own pictures, this leaves you time for one two-reel feature and two single-reels, with perhaps a further single reel picture if time permits.

Christmas hire covers the whole holiday and it is therefore not a bad idea to book two complete programmes, as you can run all of the

have had a term of schooling and for some reason or other, which we ourselves find difficult to understand, far too many people seem to consider that any film entertainment given to young folks must be educational or "instructional." Most children, particularly young visitors, are very polite and will generally say they have enjoyed your entertainment very much, but you can be certain they would much rather have Charlie Chaplin than "The Life of the Spider," interesting as this last subject may be. There is plenty of time during the holidays, and they will probably enjoy a programme of such films at a suitable time, but do not make it part of the Christmas party!

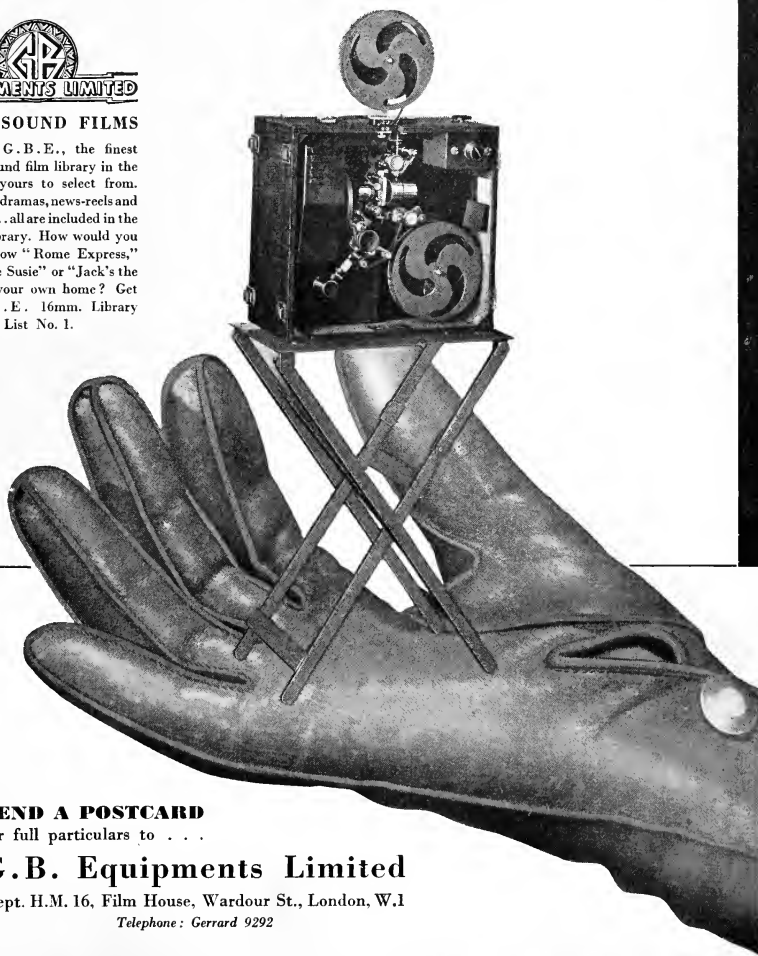
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# MAKE THIS A MOVIE CHRISTMAS!

## THE SIMPLEST SOLUTION OF THE GIFT PROBLEM

By F. AYTE

**I**F you are a movie enthusiast (as I am sure you are!) you should be relieved of nine-tenths of the usual Christmas presents worries. The Christmas present problem, after all, can be divided into two main parts which can be stated as (1) to find suitable presents for the persons concerned, and (2) to fit these presents in with the prices you desire to pay! Fortunately the popular art of home movies covers the whole field.

### For the Young People

Christmas is essentially the children's holiday, and they will naturally come first on our list. Many children already have small home movie projectors taking the popular 9.5-mm. films, and for this reason they will already love to add to their collection of pictures. The best thing to do here is to send them a film catalogue, which can be obtained from your local dealer, and ask the children to mark a few films they would like to have. This is much safer than buying the reels "on spec," in case they already have them. These 30 ft. reels cost 3s. 6d., the 60 ft. reels 6s., and the super-reels 27s. 6d., and you can easily tell them how many and what size of reel to choose according to what you care to spend.

Accessories which are always welcome are colour discs for tinting the pictures on the screen or a brand-new silver screen, if one is not already owned. A few examples of these last are the Coronet Silver Screen—a neat little affair with a black border which rolls up after use and takes a picture 2 ft. 6 in. by 1 ft. 8 in.; the Hunter "Nimrod" screen, in various sizes, starting at 24 in. by 18 in., at 10s., up to 52 in. by 40 in. at 30s., and the higher priced screens which are made with all kinds of refinements and which you can learn about from any cine dealer; the rigid screen, sold at 12s. 6d. by the Camera and Gramophone Company; the Ensign Rigid Silver Screen, 18 in. by 14 in., at 9s. 6d.; and the 4 ft. by 3 ft. Silver Screen sold by N. Maurice & Co. for 21s. Another popular accessory is a pilot lamp for helping to change reels without turning on the room lamps, such as the Magnum Cine Pilote, which sells for 17s. 6d.

Of course, if you want to play the fairy godmother or godfather in proper style, you can bring years of joy to any youngster who does not own one by presenting him or her with a little projector outfit. These are not by any means so expensive as is generally thought. There are, for example, the Coronet 9.5-mm. projector at 45s., reviewed elsewhere in this issue; the

Pathé Kid at 55s. and the Alef at £3 3s.; all sound machines giving bright and sharp little pictures with films which can be bought outright or hired at very low prices from the Libraries.

A small cine camera, too, is a splendid present and again prices are quite reasonable. There is the Coronet camera at 65s.; the Pathé Baby Cine at 6 guineas or 10 guineas for the de Luxe model, while for 7 guineas you can buy the remarkable Midas outfit, which is both camera and projector in one. At slightly higher prices there are 9.5-mm. cameras fitted with further refinements, such as the Cine Nizo, which includes the

camera, the films of which are interchangeable with those of the Cine Kodak Eight, and this, which sells for £12 12s., has means of taking slow motion pictures.

The home movie maker who already owns a small camera is very easy to deal with in the way of Christmas presents. There are numerous excellent titling outfits available, such as the Cinecraft; sets of supplementary lenses for taking close-ups with such cameras as the Coronet and Pathé; and exposure meters over a wide range, such as the Drem Cinemeter at 30s.

Ciné cameras are mostly used in the hand but a tripod is always welcome, as it enables the movie maker himself to be included in the picture and in many scenes the extra steadiness of the tripod is a great help.

Finally, a very welcome gift to any youngster who owns a projector—whether 9.5-mm. or 16-mm.—is a book of coupons entitling him or her to take a certain number of films from one of the excellent Libraries available. You will find particulars of these Libraries on another page.

### For Adults

The most important adult who should have a really good present this Christmas is, of course, yourself, for anything you buy for yourself naturally serves to entertain your family and friends. You probably have either a cine camera or projector, or both, already, and on the camera side it may be that you have decided to go in for something better than your present equipment. The advertisements in this issue will show you what a remarkable range of high-grade apparatus is now available in both 9.5-mm. and 16-mm. and it is interesting to note that the Ciné Kodak Eight is now obtainable with an *f*/1.9 lens, enabling you to film in the poorest of light. But probably the change you are more likely to make is to a better projector, and if you are at present using a low-power projector you have no idea what good quality you already possess in your own films.

If you are a 9.5-mm. user take one of your own films to your dealer and ask him to show it to you on one of the higher-powered projectors, such as the Pathescope 200-B, which sells for £15, or one of the Bolex projectors, and we guarantee if you have hitherto only seen your films with a low-power projector that you will get the surprise of your life. Either of these projectors will give you a picture from a 9.5-mm. film 8 ft.

### "HOME MOVIES" CHALLENGE TROPHY



Presented by the Proprietors of this Journal to the Institute of Amateur Cinematographers and awarded to Mr. Nathan for his film, "An Austrian Village" (see page 287)

means of taking slow motion pictures, which all youngsters love.

Gift-conscious parents, uncles and aunts should not overlook the Cine Kodak Eight, the new size of film which, while smaller than 9.5-mm., is most economical of all sizes in running costs. The camera costs £9 17s. 6d. and the projector £9 9s. and there is already a small but interesting Library of films available for hire. The pictures taken and projected with this apparatus are of beautiful quality, as you will find out if you ask for a demonstration. There is also the Stewart Warner 8-mm.

across if required, and for the size of picture most popular in the home you will get a brilliance not excelled in your local cinema. Films which have hitherto appeared to be too dense for satisfactory projection will be found to have just those qualities you hoped for and thought you had not obtained—gradation in the shadows, good modelling and a suggestion of relief.

If, as often happens, you contemplate changing over from 9.5-mm. to 16-mm., you may have demurred because you have such an excellent collection of 9½-mm. films which you do not wish to scrap. In such a case your needs will be admirably met by the Bolex D.A., which sells for £36, or the new Bolex G.916, which costs another £10. Both of these projectors will show either 9.5-mm. or 16-mm. films equally brilliantly, and the change

as a very practical Christmas gift. You can get either 9.5-mm. or 16-mm. films in various grades, but at this time of the year the most useful are the high-speed films, such as the Gevaert Pan Super Reversal or Pathé P.S.P.F. in 9.5 mm., and in the 16-mm. size the Agfa Novopan, Kodak Super-Sensitive and Gevaert Pan Super Reversal. All these films enable ciné pictures to be taken actually in the home by artificial light, not of course with the ordinary diffused light of the room, but with only such additional lighting as can be obtained quite simply.

Speaking of artificial light ciné photography, every home movie maker should equip himself in this direction. The cheapest way of obtaining the necessary light for indoor movie-making is to purchase one or two of the special lamps, such as the Kodak

in her chair knitting—provided you use one of the super-sensitive films named above. If you want to make your artificial lighting more permanent, then you should obtain one of the Sands Hunter or Kandem outfits, complete with stands, reflectors, diffusers, etc. The 500-watt lamps used in these outfits have a long life, but are naturally more expensive than the Photoflood type.

A good exposure meter is a most welcome gift, particularly if it is one of the new completely automatic types which entirely eliminate the human element from judging. Typical meters of this kind are the Blendux (reviewed elsewhere in this issue and selling for 4 guineas), the Metrophot at £5 5s., and the Weston Model 627 at £8 10s. These meters have only to be turned towards the subject to be photographed, whereupon a needle moves over a dial and gives a direct reading in stop numbers! Several pounds for an exposure meter may seem an extravagance, but it should be remembered that the best of such a meter is that it cuts down the wastage of film to a minimum, and if you do much work you can easily save the cost of this meter in a year or even less by cutting out film wastage.

Many camera owners already have ciné cameras fitted with turret fronts and they will always welcome a new lens, perhaps of the telephoto variety supplied by Messrs. J. D. Dallmeyer, Ltd., or for indoor and artificial light work a large lens such as  $f/1.5$  or  $1.9$ . An  $f/1.5$  lens is more than five times as fast as an  $f/3.5$ , and that sold by Mr. A. O. Roth, of Catford, known as the Meyer Plasmatic, is very popular among such lenses.

A whole new field of presents has recently been opened by the provision of apparatus by which the true amateur can process his own films from beginning to end. There is the Henderson Tripoflo in both 9.5-mm. and 16-mm. sizes, and the just introduced Correx outfits for 16-mm. or 35-mm., reviewed elsewhere in this number. Pathé, too, also supply relatively inexpensive apparatus for the home processing of 9.5-mm.

Space does not permit reference to the numerous other useful presents, such as 16-mm. tiling outfits, film splicers, re-winds, and the fascinating series of models made by Messrs. Bassett-Lowke, Ltd., by which the most hair-raising films of railway accidents and the like can be staged and faked and which, incidentally, are supplied to the professional film studios for such purposes.

Truly, every taste can be catered for, and last, but not least, do not forget your friends and relatives overseas. What could be a happier thought than to send to them an up-to-date film of yourself and your family which they could show to their friends with pride as coming from the Old Country?

Yes, let this be a Home Movie Christmas!

### ON THE SET



A realistic setting for a recent amateur film produced by the Beckenham Cine Society

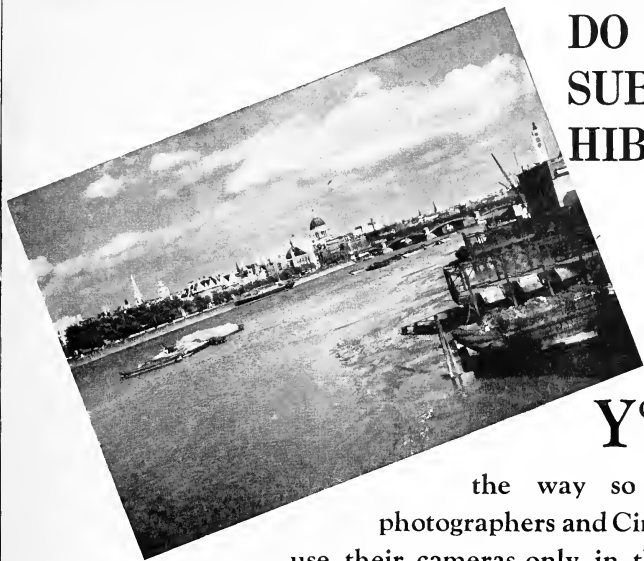
from one size to the other takes but a minute or two without the need to use any tools. The new G.916, by the way, is reviewed elsewhere in this issue and is the latest arrival on the market.

In 16-mm. projectors there is a very wide range of machines, some at remarkably low prices. For example, we have the Ensign "Mickey Mouse" projector, a fine and efficient little machine for 16-mm. films selling for only £7 10s. complete with "Mickey Mouse" film, and there are other 16-mm. projectors at all kinds of prices, the more expensive of which will give a bright picture big enough to entertain 200 to 300 people at a time.

However, there are other people to look after besides yourself. If your friends have ciné cameras they will always welcome a few spools of film

Photoflood or the Neron-Nitrophot type K. These lamps cost 7s. 6d. each and will fit into ordinary house wiring sockets without over-loading them or blowing fuses. Each of them gives as much light as is generally obtainable from a 400-watt or 500-watt lamp, but considered from the ordinary illumination point of view they have a very short life—two or three hours only. At first thought this appears extravagant, but actually the lights are only turned on during the exposure of the cine film, so that the life of these lamps is more than sufficient to take far more ciné film than the average user is likely to consume over a winter season. Two of these lamps—one in a standard and the other in the room fitting—will give enough light to take some very happy little family shots—baby on the rug, for example, or grandma





## DO CINÉ SUBJECTS HIBERNATE?



**Y**OU might think they do, from the way so many amateur photographers and Ciné photographers use their cameras only in the summer.

But they are wrong! Winter holds just as many joys, and, with the Midas combined camera-projector (Fitted with an f/2.5 Taylor-Hobson lens—the fastest lens available in any camera at the price) they can be recorded as easily as if they took place at mid-summer.

Christmas parties—snowballing—skating—a thousand and one glorious subjects are waiting for you!

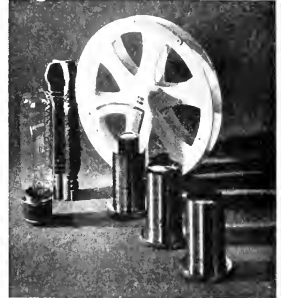
The Midas is the ideal camera with which to record them—at the popular price of £7 7s. it will solve many Xmas present problems—incidentally, why not present yourself with one?

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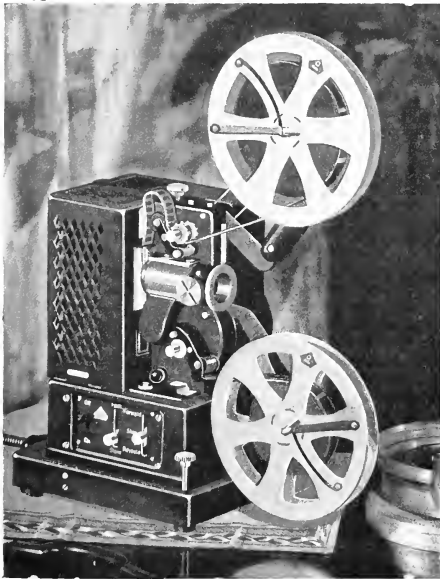
CAMERA-PROJECTORS LIMITED  
BUSH HOUSE, ALDWYCH, W.C.2.

# GIVE THE RIGHT XMAS GIFT FROM THE FINE RANGE OF SIEMENS CINE PROJECTORS CAMERAS AND ACCESSORIES

What a choice for Xmas Gifts! From the wonderful Siemens Cameras and projectors, with their exclusive refinements, to the smallest accessory, every piece of apparatus is a supremely worth-while gift. We wish we had room to tell you about them all in detail—but it's much more interesting to see them actually demonstrated. Your nearest dealer will gladly entertain you—or you can get full details from the sole Distributors.



Siemens Lens and Resistances.



Siemens Standard Projector £65



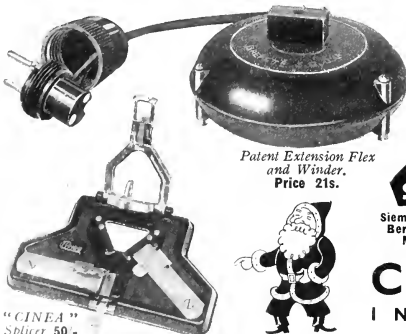
Siemens Projectors  
From £36



Siemens Patent Reel. Price 7s. 6d.



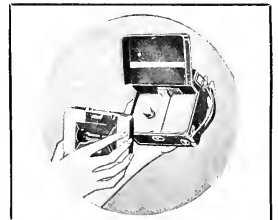
Siemens Model B Camera, 3 Speeds, £30



Patent Extension Flex  
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## NEW CINE APPARATUS TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### The New Bolex Projector

IT is not many months—to be precise, six—since we had the pleasure of reviewing the Bolex projector model DA, a machine which has since attained a very considerable popularity. We have now had the pleasure of examining a further model, known as the G196, which, while not designed to take the place of the DA, has still further improvements and sells at a somewhat higher price.

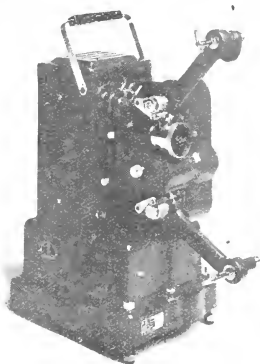
The new machine, generally speaking, is of an entirely different design, although it retains the very popular feature of the D and DA models of being usable interchangeably with both 9½-mm. and 16-mm. films. First of all the machine is entirely gear-driven, there being no belts of any kind either for driving or for rewinding. Secondly, a redesigned optical system enables a higher efficiency of illumination to be obtained, and the makers claim that with the 50-volt 200-watt lamp with which this machine is normally fitted, using a three-bladed shutter, a screen luminosity of 130 lumens is obtained, while by using a two-bladed shutter this figure is increased to 170 lumens. While we have not ourselves measured the light in this way we have no reason to doubt the figures given.

Another very interesting point is that *without any alteration of the machine* a 500-watt lamp can be substituted with, of course, a very big increase in illumination. When this change is made the exterior lamp

resistance is cut out, for the higher wattage lamp uses the full voltage, which the resistance is used to cut



The latest photo-electric exposure meter—the Blendux



The new gear driven Bolex Projector, Model G196

down for the 200-watt lamp. For home use, however, 500 watts is far too high, and with the very efficient use of the lamp in the new model the 200-watt lamp should be ample.

The change from one gauge to the other is very simply effected—even more simply than on the earlier machines in view of the gear drive. The pressure pad in the gate is changed in a moment, and it is interesting to note that the gate mechanism is made of stainless steel throughout. Another important point is that this pressure pad is applied *behind* the gate and this means that varying thicknesses of film are very satisfactorily accommodated. An allowance has also been made for lateral variation, as it has been found that some makes of film are slightly wider than others.

The controls are all very conveniently placed and consist of a main switch (controlling both motor and lamp), a separate lamp switch, and a knob for speed regulation. An

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The Simplex 16-mm. Camera.

ammeter at the rear of the machine enables the amperage of the lamp to be watched during adjustment, the variable resistance for effecting this adjustment being inside the asbestos-lined lamphouse and cooled by the very powerful fan which blows a blast of air on to the lamp. The knob for controlling this resistance is on the left of the machine, looking from the back, while the lamp switch is at the back and the other controls on the right. The only criticism of the controls we would make is that, as with the earlier models, the speed adjustment is rather too rapid and we would like a larger movement for the speed control given.

The projector lens is of high quality and gives the brilliant and sharp image for which the other models in this make are also distinguished. The film feed is quite conventional, there being upper and lower sprockets and the usual Bolex claw movement which, however, has been improved in the present model so as to give a more rapid pull through of the film. Rewinding is very easily effected by pressing on the upper film sprocket, which engages reverse gears and effects a very rapid rewind.

The finish of the machine is in an

attractive blue-grey with a substantial carrying handle. The spool carrying arm folds back for transport and the whole machine packs into a substantial and compact carrying case. The price, we are informed, for the complete outfit is £46 with the 200-watt lamp and approximately £50 with the 500 watt. As mentioned above, the 500-watt lamp can always be purchased later if desired.

We congratulate the makers of this machine not only on producing such an excellent design, but in rating their projector in lumens instead of watts.

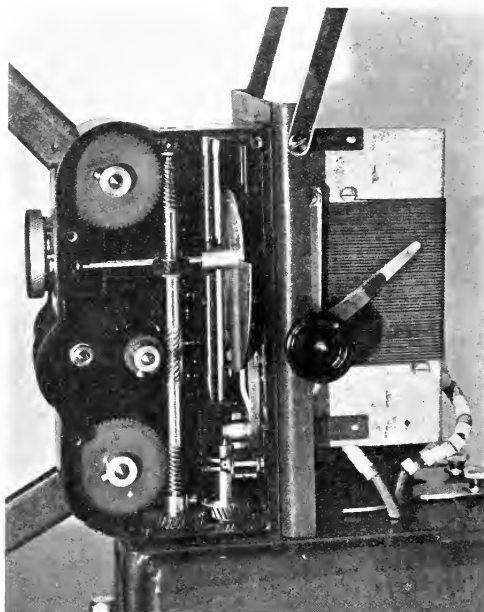
On another page of this issue will be found a short article explaining the meaning of the term "lumen" and showing why it is desirable that all projectors should be rated in this way.

### New Photo-Electric Exposure Meter

The Technical Staff of HOME MOVIES AND HOME TALKIES is hard put to it to keep pace with the rapid progress in the Art, but anything which helps to simplify the

(Continued on page 279)

A close-up view of the interior of the new Bolex G.196 Projector. Note that the lamp resistance on the right is included in the fan-cooling system. The gear wheels driving the shafts for feed and take-up are also clearly shown.



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# A Bumper Programme for Christmas . . .

HERE they are, a special selection of marvellous magazine films right up to date and of wonderful entertainment value. In addition to the "Film at Home" news reel, Fox Photos have now made it possible for any home cine enthusiast to give a show to his friends which is in every way the equal of the shows seen in the big national cinemas.

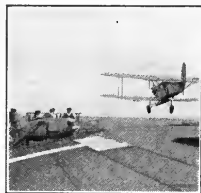
If your dealer is unable to supply you with these films or with the news reel, write to us in London. Remember that if you would make an excellent Christmas present to yourself you cannot beat a year's subscription to "Film at Home News" in 16 mm. For £25 we will send you a year's supply of news reels and in addition a free 200 ft. magazine film. We invite you to write for the free illustrated catalogue of our magazine and feature films in either 16 mm. or 9.5 mm. The cost of the 9.5 mm. news reel is 33/6 per month, yearly subscription terms £20 cash in advance—with a (free) 100 ft. feature film.



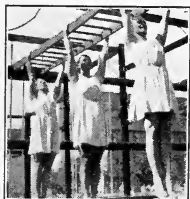
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Picture of the world-famous express. 400' long. 16 mm. 75 0s. Od. 9.5 mm. £3 7s. Od.



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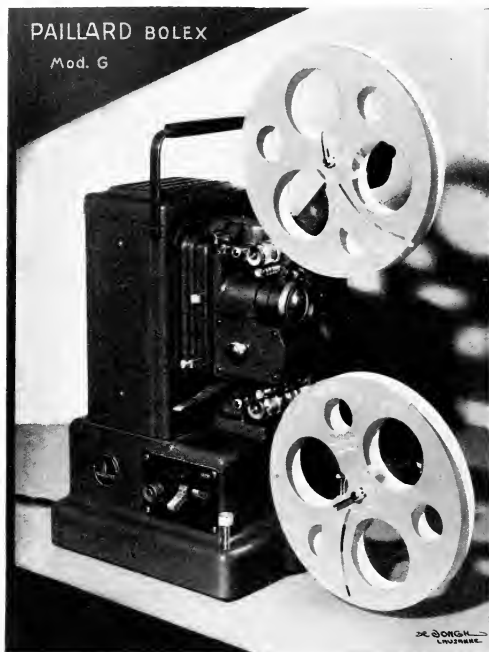
# LUMENS + PRECISION MECHANISM = THE PERFECT HOME PROJECTOR

## NEW PAILLARD-BOLEX Mod. "G.916" PROJECTOR

for both 9.5mm. and 16mm. films

ENTIRELY GEAR DRIVEN (no belts  
whatever)

Here is PAILLARD'S Engineer's reply to the lumens controversy. Thanks to an entirely new design, the screen luminosity obtained with this machine *surpasses anything achieved hitherto*. Admittedly lumens and not watts are the things that count — coupled, of course, with a really precision mechanism.



The new PAILLARD-Bolex Mod. "G.916" was used at the Official Banquet of the INSTITUTE OF AMATEUR CINEMATOGRAPHERS for the projection of a 9.5mm. colour film which had to be shown at a speed of 32 pictures per second. In spite of this great speed the projection was remarkably steady and beautifully clear on a screen 8' 6" wide, notwithstanding the low wattage lamp (200w.) with which the machine was then fitted.

Designed to take lamps of

**250, 400 and 500 watts**

(direct illumination), the new PAILLARD-Bolex is the very last word in projector construction. *Extremely efficient air cooling system.* Embodying all refinements such as "stills," reverse mechanism and motor rewind. Absolutely flickerless and ROCK STEADY projections.

*CHANGING OVER from ONE SIZE of FILM to ANOTHER IS SIMPLICITY ITSELF AND TAKES BUT A FEW SECONDS (NO TOOLS REQUIRED)*

### PRICE

Fitted with 110v. 250w. Lamp (supplied as standard).

Ready for 110v. mains (A.C. or D.C.)

**£46**

Resistance for higher voltages

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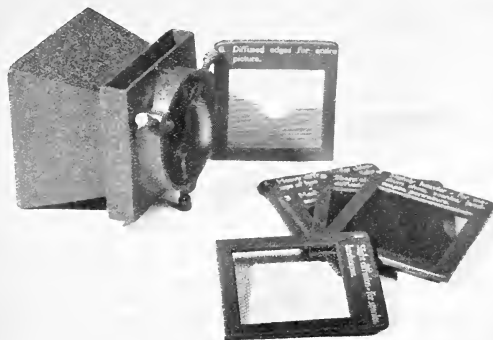
(500w. Lamp and Resistance approx. £5 extra)

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The Willo matt box outfit.

(Continued from page 276)  
problem of exposure is always welcomed in this Office. Thus we are particularly glad to be able to test and review the Blendux Photo-Electric Exposure Meter, which is illustrated herewith. The Blendux is completely automatic in its action, all that is necessary in use being to open the case and point the lens towards the subject to be photographed, whereupon the needle of the indicator moves over and shows exactly the stop to use in order to get a properly exposed

picture. Naturally such a direct reading meter can only be right for one speed of film, and the makers have arranged that the readings should be accurate on films of normal speed, such as Agfa Pan, Kodak Pan, Pathé Super-Sensitive and Gevaert Ortho Negative; a series of tables engraved on metal and carried in the upper part of the case gives the necessary conversion for other speeds of film. For example, Table B gives the correct reading for Kodak Super-

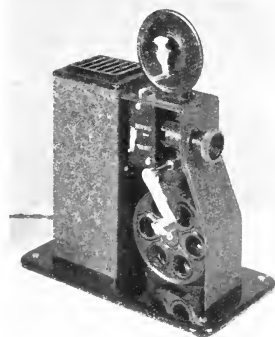
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For Processing a  
**9.5 mm.**  
**FILM**

**1 $\frac{1}{2}$ "<sup>D</sup>**  
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**100 ft. of 16 mm.**  
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Write for particulars.

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The Coronet 9.5-mm. Projector.

Sensitive, Agfa Novopan and Gevaert Panchromatic Negative.

Two scales appear on the front of the instrument, one reading from  $f/5.6$  to  $f/32$  and the other from  $f/1.5$  to  $f/8$ , the latter being printed in red. The needle passes over both of these scales and normally one reads from the upper or black scale. If, however, the light is so poor that an opening larger than  $f/5.6$  is required, it is only necessary to press a button, which multiplies the sensitivity by 40, making the lower scale the correct one to use.

The meter, which is of the type which needs no batteries and should

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TO CLEAR **21/6**  
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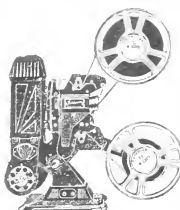
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"200B." PRICE: £15



The NEW PATHESCOPE "200B" PROJECTOR for 3.5 film, throws an exceptionally brilliant diskless 10 ft. picture. It is equally suitable for ordinary home projection or for public entertainment, and is fitted with a powerful 300-watt 150 p.p. (fan cooled) for DIRECT ILLUMINATION.

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The Correx home film developing outfit. The front three reels belong to the 16-mm. outfit and the reel behind to the 35-mm. set.

have an indefinite life, is very well made and has the advantage that it need not be withdrawn from its case for use, all that is necessary being to open the lid. We have tested this meter in practical working conditions and found it completely reliable. It can, therefore, be recommended to all cine users. Not the least attractive point about it is its price, which is four guineas. It has been submitted to us by Messrs. J. H. Dallmeyer, Ltd., 31 Mortimer Street, W.1.

### The Simplex Pockette

An interesting 16-mm. camera, which has attained considerable popularity in the United States, but is very little known on the British market, is the Simplex Pockette, an example of which has been recently submitted to us by Mr. Edwin Gorse. For a 16-mm. camera, it is particularly compact in its format, as will be seen from the photograph. The model submitted to us is fitted with a Kodak Anastigmat f/3.5 lens, but models are

also obtainable with larger lenses and also fitted for Kodacolor.

The Simplex Pockette is one of the few cameras which is loaded with special chargers and has the advantage that chargers can be inserted and removed at any time desired with no wastage of film other than the loss of the one or two frames which are exposed in the gate. The chargers or magazines are obtainable with either Kodak Panchromatic or Kodak Super-Sensitive film and loading is extremely simple, it only being necessary to press a release button, whereupon the back of the camera opens and the magazine is pushed in as far as it will go.

There are two view-finders, one of the brilliant type viewed at waist level, and the other a wire frame which can be extended from the side of the camera if desired. The camera is made to operate at either 12 or 16 frames a second and provision is made either for normal running or for taking single frames, which is very useful for animated cartoon work, trick pictures, etc.

(Continued on page 289)

Correx developing tanks for 16-mm. and 35-mm. film respectively.

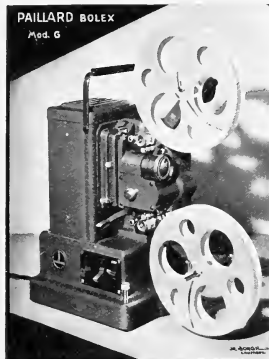


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# THE NEW BOLEX "G 916" PROJECTOR

ACTUALLY IN STOCK (IMMEDIATE DELIVERY)



## DEFINITELY THE FINEST AND MOST UP-TO-DATE HOME CINE PROJECTOR

Takes 9.5-mm. and 16-mm. Films.  
250, 400 or 500 Watt Lamp.  
Forward and Reverse Drive.

All Gear Driven.  
Direct Lighting.  
Still Picture Device.

Price **£46**

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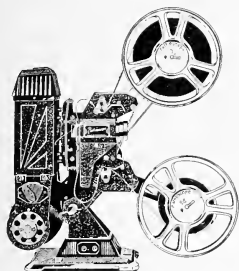
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### PATHESCOPE 200-B



250 watt lamp (new type).  
Direct lighting. Sprocket  
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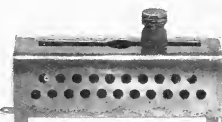
8 529 (2 parts), 530, 532 (2 parts), 533, 535, 538 (2 parts), 537 (3 parts),  
543 (2 parts), 546, 547 (2 parts), 550, 542 (2 parts), 546 (2 parts),  
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Also at separate prices for film and for processing.

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<b>9.5</b>	<b>SUPER PAN,</b>	<b>9.5</b>
mm.	33 per usual 30-ft. spool.	mm.
	<b>ORTHO,</b>	
	27 per usual 30-ft. spool.	

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# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th December.

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary, Miss Sheldrake, 14 Jocelyn Road, Richmond, Surrey. We held our première presentation of "The Jumping Beans" and the "Wild Wakes" films on November 10 and 11 at our studio, which was very effectively made into a small theatre by the members. The musical setting was carried out with a radiogram, the loud-speaker of which was situated behind the screen and, combining with the projectors, gave perfect synchronisation throughout the entire programme.

As regards the actual showing of the films, this proved even more satisfactory and entertaining than was expected and gave further confidence to make a longer and better production in the near future.

By the time this report is issued we should be working hard on our new scenario, which we hope to be shooting very soon.

We shall be only too pleased to welcome anyone interested at our studio any Tuesday evening upon notice to this effect being given to the hon. secretary.

**BARTON-GORE STUDIOS.** Hon. Secretary, C. B. Gower, 32 Church Hill, Walthamstow, E.17. After months of silence, we beg to announce the completion of our first production, "Pearls and Swine." This little comedy runs to 500 ft. of Pathé panchromatic film; the camera used was a Pathé telephoto model, and gave very satisfactory results with about 1,000 watts lighting equipment. The film has been shown in conjunction with "A Day On a Farm," a very creditable first effort by two enthusiastic members; and about 150 ft. of local interest.

The projectors were housed in a special silencing box to enable suitable music to be produced from a loud-speaker behind the screen. We are rather proud of our screen, which, of course, we made ourselves. The proscenium is draped with blue velvet, with the monogram of the society worked in grey above it. The curtains are of transparent silver-grey jap silk and are worked by a motor controlled from the projector, while dimming coloured lights are operated from the radiogram behind the audience.

We always give a variety item before the main feature—usually a humorous gramophone record. This is probably not an original idea, but it has proved popular, especially when accompanied by lighting effects.

After the show we invited criticism from members—and got it.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham, Kent. The second annual exhibition of films made during the year was held in the ball-room of the Regal Cinema, Beckenham, on November 9 and 10.

The year's productions showed a definite advance on those displayed at the 1932

exhibition. The keynote of the programme was variety of subject and treatment, while the effect of the films was enhanced by a well-chosen musical accompaniment. An ingenious novelty was an arrangement for projection from ground level, making it possible to place the low-built projecting box in front of the audience. There were also electrically operated curtains and colour lights for the screen during intervals.

The most ambitious film the society has yet attempted, a fantasy on 16-mm., entitled "The Crystal," was shown. This film demanded a high standard of acting from the players, but its main appeal lay in the brilliance of the photography, the ingenuity of the sets and the manipulation of models. Comedies occupied an important section of the programme. There were two 9.5-mm. productions—"Even a Worm," and a picture by the lady members of the society entitled "Burying Binkie," which was an object lesson of effective simplicity in telling a story. Two other comedies on 8-mm. were "Crazy Month," a miniature

"knock-about," and "The Gardener," a delicately satirical fantasy. "All Is Not Gold" was a short comedy on 16-mm.

The remainder of the programme was devoted to feature films made by members: "Do You Recognise?" (16-mm.), humour, action and scenic beauty combined in well-balanced quantities; "Beautiful Beckenham" (16-mm.), a local interest picture; and an 8-mm. news reel.

Projectors used were: 16-mm. Bolex Model D; 9.5-mm. Pathé Lux; 8-mm. Stewart Warner.

**BELEAST AMATEUR CINE SOCIETY.** Hon. Secretary, S. S. Green, 107 Victoria Street, Belfast. The winter session is now in full swing, and our system of giving instruction in all branches of cinematography has been very well received. Mr. C. N. Torney giving the members an interesting hour on the art of make-up. The Social Committee arranged a dance at the society's premises on October 31, which was exceptionally well attended. About 150 couples were present, and a feature of the evening was the making of a film on 16-mm. of the dancers, while several films were shown at intervals, including "Nightmare" and a dance film taken at the request of "The Bachelors Club."

Our production "That's Murder—That Was" has now been finished and is entered in the *Sunday Referee* competition, while our Scenario Committee has several stories on hand, one of which—entirely interior work—will be in production shortly.

The society has sustained a big loss in the departure of Mr. A. R. Weaver, the society's chief cameraman, for Liverpool. Members of the society and friends gave him a farewell party on November 11, when a presentation on behalf of the

(Continued on page 285)

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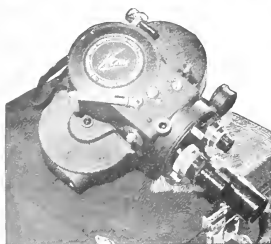
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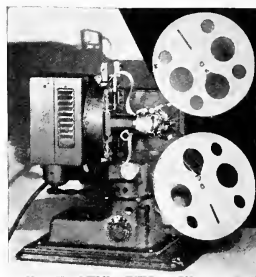
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## NEWS OF CINE SOCIETIES

(Continued from page 283)

members was made by our chairman, Dr. J. G. Ryan. On this occasion we also had the pleasure of welcoming Mr. W. Fleming, of the Meteor Film Producing Society, Glasgow, who has promised to show us the winning film from the Scottish Film Festival.

This society extends to HOME MOVIES and HOME TALKIES the compliments of the season, and long may HOME MOVIES and HOME TALKIES live.

**BRADFORD CINE SOCIETY.** The formation of a cine society working chiefly with 9.5-mm. films has been suggested for Bradford and district, the object being the showing and producing of amateur films. Anyone interested, with or without apparatus, should communicate with Mr. C. Tempest, 386 Great Horton Road, Bradford. Will members of the late Bradford Cine Society note that it is not intended to take rooms and have a lot of expense? A room will only be taken when required. Please turn up—your help is needed.

**BRONDESURY CINE SOCIETY.** Headquarters, Kensal Rise, N.W.10; Hon. Secretary, Mr. L. A. Elliott, 10 Peter Avenue, N.W.10. With the exception of equipping the dark-room, the work of fitting up our new headquarters is now completed and shooting of "B" has been resumed. This latter included a Sunday on location at Stanmore Common, and by December the film should have reached the editing bench. A further production is being put in hand. From five scenarios submitted, the council selected a dramatic comedy entitled "Two Caudles," by A. B. C. Denman, who also wrote and directed our first production, "All Is Not Gold."

As a relief from the manual work undertaken by our members during the last two months, numerous fixtures were arranged, an evening visit to the *Daily Herald* and sundry projection programmes being worthy of mention. The latter included "The Slave" and "The Naturalist," by Rhos-on-Sea Amateur Productions, likewise our now complete film of the Willesden Charter Celebrations, and also "Fur," a documentary of about 1,500 ft., produced by Mr. B. Ludin. The star projection evening was, however, that provided by Mr. J. May, of the Placers' Direct Supply Syndicate, depicting life on a jute and tea plantation, big game hunting in Assam, and a journey up through the Himalayas to Bhutan and Tibet.

Future fixtures include a projection evening on December 5, when films by the Beckenham Cine Society will be shown, and also two productions loaned by the Empire Marketing Board, viz., "Our Herring Industry" and "South African Fruit Harvest." Another projection evening has been arranged for January 2, 1934, the programme including "The Lost Scarab," by Teddington Amateur Film Productions, and "Cornish Souvenirs, 1933," a scenic of about 750 ft., produced by our Mr. A. D. Frischmann.

Readers are reminded that the society always welcomes visitors at the studio on Tuesday and Friday evenings, and tickets

for projection programmes may be obtained free on application to the secretary.

**COVENTRY.** Mr. F. Johnson, 22 Uplands, Stoke Heath, Coventry, is anxious to start a cine club in his district with the object of holding projection meetings during the winter and starting on a production next summer. Anyone interested is invited to write to Mr. Johnson at the above address.

**CRYSTAL PALACE KINE CIRCLE.** Studio near Crystal Palace, London. This society is actively engaged on the production of a Dream Fantasy for projection to children at Christmas. Work is done on 35 mm., 16 mm., and 9.5 mm., and all processing is done by members. Enquiries should be addressed to Major P. F. Anderson, Oakwood, Fountain Road, Upper Norwood, S.E.19.

**CRYSTAL PICTURES (The Bournemouth Amateur Cine Circle).** Hon. Secretary, 85 Wimborne Road, Winton, Bournemouth. It will probably interest the many friends of Crystal Productions to know that that organisation has been wound up and a new group with the above title formed by the more seriously-minded members. After lengthy discussions the impossibility of maintaining social and technical sections was agreed, and Crystal Productions terminated its life of nearly three years.

Further to the suggestions about Home Cine Circles, some of the keener members formed a group under the above title to meet at each other's houses with the sole object of developing their technique in cinematography, and no further members will be admitted unless they can show some special knowledge or interest in the subject. Expenses will be met on a co-operative basis and a fee of 1s. charged for visitors, who must be introduced by a member.

The films made by Crystal Productions have been acquired, and those clubs who have already been promised the loan of these films will receive them in good time for their meetings. In like manner it is hoped that films promised by other clubs will be sent for the dates booked.

Although the group has only had a few meetings, a very ambitious film is under discussion, further details of which will be published early in the New Year.

**EASTERN AMATEUR CINE SOCIETY.** Hon. Secretary, C. Packman, 18 Margery Park Road, Forest Gate, E.7. Since inserting the report of the activities of the above society in the October issue of HOME MOVIES and HOME TALKIES, our membership has increased with such leaps and bounds that we are forced to close our doors to further membership for the time being, except in the "Acting Group," which has vacancies for three ladies only.

The society is now divided into two groups and rehearsals of scenarios for filming next spring and summer are in full progress. The studio has been fitted with sets and lighting by three of our members who are electricians by profession. Our camera staff has increased and some very brilliant ideas are on foot. Our list of winter cine shows is increasing, and many new friends have booked and some of our old ones have increased their number of shows. We would like to thank HOME

MOVIES and HOME TALKIES for the assistance rendered.

**FANFOLD (WESTMINSTER) AMATEUR CINE CLUB.** Hon. Secretary, Miss Lorna E. Whittle, 4 Elm Park Gardens, S.W.3. Club Room, Coach and Horses Inn, Avery Row, Bond Street, W.1. Since our November report we have been through the process of re-organisation and now, with matters on a more satisfactory basis, we are growing apace.

The club unanimously decided to scrap the script and film of "Chance Mutiny" and start afresh on an entirely new film play provisionally entitled "The Waters of Lethe." We hope great things of this, especially as we have the services of a professional man who is acting as technical adviser, which will save us making costly errors and will give us a great pull when we are in production.

Our next big evening will be New Year's Day, when we are holding a New Year's party, while during the month Mr. Alfred Hitchcock, the famous British Director, is to talk to us on "The Art of Direction." The date has not yet been fixed, but will probably be January 8 or 15. Secretaries of other clubs who would care to hear Mr. Hitchcock are invited to make as early an application as possible, as accommodation is strictly limited.

We wish HOME MOVIES and HOME TALKIES and many clubs who read this report a very Happy Christmas.

**FINCHLEY AMATEUR CINE SOCIETY.** Hon. Secretary, E. E. Thompson, "South View," Hale Lane, Edgware. The annual general meeting was held at the studio on October 23, when Mr. G. H. W. Randell was elected president of the society and Dr. M. Coburn vice-president.

The officers elected were as follows:—Chairman, Mr. J. C. Lowe; Hon. Treasurer, Mr. N. A. Little; Committee: Mrs. Randell, Miss Gulzow, Messrs. Green, Gulzow, Stocken and Wise; Hon. Secretary, E. E. Thompson.

The public show took place at Arcadia, Church End, Finchley, on November 3 and 4 with two houses each night and a matinee, and the committee are pleased to announce that the venture was an entire success, the Charter film proving of outstanding interest to the public.

The programme commenced with a selection of members' films and concluded with the society's comedy which has been delayed so long.

**LION AMATEUR CINEMATOGRAPH SOCIETY.** Hon. Secretary, John L. Rogers, Briarwood, Tilehurst Road, Reading. We have now commenced our winter session, which will be devoted to the production of a somewhat more ambitious film than so far attempted. Most of the play takes place in a basement, and we are intending to make as much use of shadow effects as possible. The title has not yet been decided, but will be voted on at the next meeting. For this film the photography has been put into the hands of Mr. G. Adams, and J. L. Rogers will direct.

We hope that this will be the last of our silents, and that in future we may be able

(Continued on page 291)

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## AN HISTORICAL GATHERING.

IN opening the Annual General Meeting of the Institute of Amateur Cinematographers at Anderson's Hall, Friday, November 10, G. H. Grimaldi, Esq., F.A.C.I., (Chairman of Council), said: "Ladies and Gentlemen, I need hardly remind you that you are making history. That statement is true not only of the Annual General Meeting, but of the whole of the outstanding and brilliant three days which comprised this national gathering of followers of the cinematographic art."

### Thursday, November 9.

The first function was the Opening Reception and Lunch provided at the kindly invitation of our official organ, HOME MOVIES & HOME TALKIES, and its publishers, Messrs. George Newnes, Ltd., at the Trocadero. Over 100 attended and we were favoured by the presence of Sir Frank Newnes, Bart., in the Chair.

In a witty speech Sir Frank outlined the growth of his own interest in amateur cinematography and of his personal belief in the importance of this new movement, and assured those present of his desire to co-operate with the Institute in furthering the amenities of the hobby.

A number of those present then left to visit Broadcasting House at the invitation of the British Broadcasting Corporation, while still a further contingent went out to the Kew Studios at Harrow, made an instructive and interesting tour of the various departments, and were then hospitably entertained to lunch by the Directors of the company.

### Friday, November 10.

At midday Members assembled at Anderson's Hotel, Fleet Street, for the Annual General Meeting. The Chairman opened the meeting, and then elected upon Vice-President Percy W. Harris, Esq., F.A.C.I., to read the Council's report of progress for the period from the inception of the Institute up to the date of the Meeting. This revealed some very encouraging features.

Gordon G. Gray, Esq., the Honorary Treasurer, then read the accounts, which had been audited, and the report and accounts were adopted by the meeting.

The meeting then proceeded with the election of Officers and Council, and the following gentlemen were elected or re-elected:

PRESIDENT: His Grace the Duke of Sutherland, K.T.

VICE-PRESIDENTS: Percy W. Harris, F.A.C.I.; George H. Sewell, F.A.C.I.; Adrian Brunel; W. J. Bassett-Lodge.

The following twenty Council Members were elected:

Mr. E. Chadwick, F.A.C.I.; Percy W. Harris, F.A.C.I.; Adrian Brunel; Gordon G. Gray; Geo. H. Grimaldi; George H. Sewell, F.A.C.I.; Norman Jenkins, F.A.C.I.; W. J. Bassett-Lodge; Hubert C. Stuchart, F.A.C.I.; E. M. Griffin; C. N. Booth; A. T. Parker; F. G. Warner; Montague Ewing; Dr. Maurice Coburn, M.D., R.C.S. (Lond.); H. R. Newcombe, F.A.C.I.; Ronald North; Cyril Berry; Dr. E. A. Norrie, D.L.S., R.C.S.; Harold Hastings.

The Secretary reported that in response to the request for Honorary Auditors, Mr. Froude, I.A.C., had proposed Messrs. Oscar Berry, Froude & Co., who had kindly expressed their willingness to serve in this capacity in view of the aims and objects of the Institute. They were unanimously elected and the Secretary was directed to address a vote of thanks to them on the meeting.

At 2.30 p.m. a number of the Members were enabled, by the courtesy of Messrs. Gaumont-British, to visit the studios at Shepherd's Bush, where they saw many things of interest to the keen amateur cinematographer, and later took tea at their kindly invitation.

At 4.45 p.m. the most eagerly awaited event of the whole session, the First Official Banquet at the May Fair Hotel, the announcement of the prize winners in the I.A.C. National Movie Making Contest and the Distribution of Prizes. Over 300 people attended this distinguished gathering, which was presided over by the President, His Grace the Duke of Sutherland, K.T., and which included many prominent persons. The principal guests were: Prince Patrick, Earl of Elgin, Junr.; Miss Anna Seagle; Alexander Korda, Esq.; Paul Lucas, Esq.; Victor Saville, Esq.; Herbert Wilcox, Esq.; T. Midgley Illingworth, Esq.; Wallace Heaton, Esq.; Edgar Houdington, Esq.; and Miss A. Mary Field.

After the Royal Toast, the President proposed "The Guests." His Grace drew some comparisons between the work of the professional and of the amateur, and referred again to the inestimable value of the cinema film as a personal record, a moving diary of one's life. Of course, as he pointed out, there is another side, and when in twenty years' time you once again run the pictures of to-day you will probably exclaim: "Heavens, did I look like that!"

Replying for the Guests, Mr. Douglas Fairbanks, Junr., made a very witty speech. He pointed out in his turn that it was the privilege of the professional to say, not many years after, but the next day: "Heavens, did I look like that!"

He said that the obviously intelligent interest displayed in the art of the films by the Members of the Institute meant that the professionals had to set themselves a very high standard. They were working very hard and if they achieved half of what they desired they could hope to receive at least some appreciation.

Mr. Fairbanks, Junr., stressed the advantages possessed by the amateur in that he could experiment and progress along lines in many cases denied to the professional. Another advantage lay in the fact that amateurs were always politely referred to as "Mr. Smith," while the professionals were casually dubbed "Fairbanks," "Korda" or



INTERNATIONAL CHALLENGE TROPHY

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## The I.A.C. International Challenge Trophy

"Saville." Also there were no Supervisors in the amateur world.

Mr. Wallace Heaton, supporting Mr. Fairbanks, expressed his sense of honour in following such a distinguished speaker. He had watched the whole growth of the Institute from its inception, and a certain healthy scepticism had given place to a very real admiration for the work, unembellished by the organisers of the Institute. He realised the tremendous benefit which the Institute would be to everybody concerned with the cinematograph movement, and as a photographic dealer with Northern blood in him he was hoping that some of that benefit would flow in the direction of the photographic dealers.

Mr. Percy W. Harris, F.A.C.I., Vice-President of the Institute, in proposing "The Institute," spoke of the advantages of the amateur and the rapid growth of the hobby. At one time it could be said with truth that sub-standard cinematography was a rich man's hobby, but, fortunately, that is now past. Both cameras and projectors were considerably cheaper, and even the cheapest cameras would give pictures better than the early professional ones. The modest expenditure on cinema films could be taken by the amateur which could successfully be compared with the professional product of to-day, as would be seen later in the evening when the prize winning films were shown. He pointed out that the lone worker was going to be a most important factor in the development of this craft. The Institute primarily existed to cater for the lone worker, and the presence of so many individuals at the First Official Banquet was some indication of the enormous response which had been received.

## THE PRESIDENT REPLIES.

In responding to the toast of "The Institute," His Grace the Duke of Sutherland, President of the Institute, gave a brief outline of the tremendous developments which had taken place since the day when four pioneers had met together in order to serve their fellow cinematographers by forming the Institute. In fourteen short months they had built up an Incorporated organisation of recognised authority, and they had been the means of giving the members of that organisation information, assistance and advice. It was with real pleasure, said His Grace, that he had accepted the office of President in the early days of the Institute, and to-day he was more than ever proud of holding that office.

As some indication of the useful work performed by the Institute, some 3,500 technical questions had been answered by letter, and over 1,000 suggested scenarios had been supplied during the first year. All this work had been accomplished by voluntary effort. The "Monthly Bulletin" had been of the utmost importance, and through the good offices of Messrs. George Newnes, through their publication, HOME MOVIES AND HOME TALKIES, many new members had been brought to the Institute. The Institute helped its members to obtain pictures in places otherwise inaccessible, negotiated the difficulties of the Customs for them, helped them with facilities for home and abroad, and had been made to interest the Home Secretary in amendments of the Cinematograph Acts for the benefit of sub-standard users.

These were the more obvious advantages. The less obvious advantages were much wider, tending as they were to the international enjoyment of the craft of picture making. With such a vigorous policy and with such earnest workers to carry that policy forward, it was easy to prophesy a brilliant future for the Institute of which they were all so proud to be members.

## The Prize Winning Films.

The Secretary, Mr. Wm. E. Chadwick, F.A.C.I., at the President's request, then announced the winners of the Competition. He spoke of the great task of judging the entries all of which, with one or two exceptions, were of very high standard. It was most that the standard was high as otherwise the thirty hours of film viewing involved might have become a very real ordeal. In fact, it turned out to be a very pleasant, although a difficult, task.

The winning films were:—

### Class A.

HOME MOVIES AND HOME TALKIES CHALLENGE TROPHY, presented by Messrs. George Newnes, Ltd., for the best Silent Film, Holiday, etc., was won by Mr. L. Nathan, Esq., with his 16-mm. film, entitled: "AN AUSTRIAN VILLAGE."

### Class C.

Special prize to the value of 16 guineas, kindly presented by Messrs. Bell & Howell, Ltd., Victor Camera, value £50, was won by Mr. Victor Saville, Esq., of America; and 1/3.5 lens by Messrs. Dallmeyer of London; also cine film to the length of 100 feet, kindly presented by Messrs. J. T. Chapman, Ltd., of Manchester, for the best General Interest Film. These were won by Miss Ruth Stuart Rodger with her 16-mm. film, entitled: "BETWIXT AND BACH WIFE IMPERIAL AIRWAYS."

A special prize kindly presented by the Westminster Photographic Exchange, Ltd., of 1, Charing Cross Road, W.C.2, of equipment to the value of £5 5s., was won by Mr. L. Nathan, Esq., with his 16-mm. film, entitled: "WESTMINSTER IN WINTER."

### Class D.

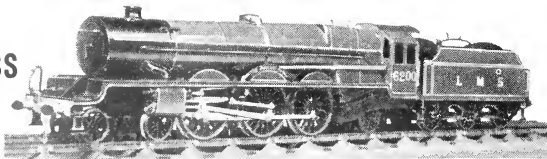
Camera valued £10 10s., kindly presented by Messrs. A. O. Roth, Ltd., of Oxford, for the best Abstract Film, was won by James A. Sherlock, Esq., of Australia, with his 8-mm. film, entitled: "I REQUEST."

### Class E.

"Amateur Photographer and Cinematographer" (Messrs. Hife, Ltd.), special prize of £5 5s., also 1/3.5 Dallmeyer lens kindly presented by Messrs. Dallmeyer, Ltd., of London, and a Drem Camera, kindly presented by Messrs. Drem Products, Ltd., London, for the best Family Interest Film, was won by Mr. and Mrs. A. D. S. with their 16-mm. film, entitled: "HER SECOND BIRTHDAY."

(Continued on page 289)

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**OUR LATEST STATION for Gauge "0" Traffic.** Length of platform, 52". Price 25/- Island Platform to match, 19/6.

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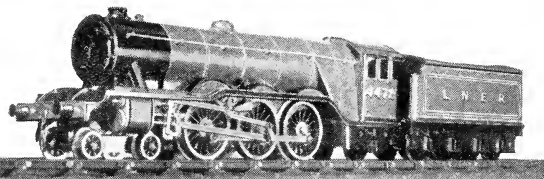
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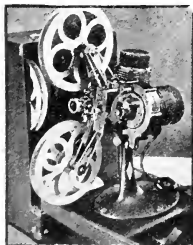
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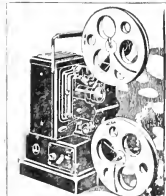
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Write for full details.

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ENSIGN SUPER PROJECTOR, 16-mm., 200-watt lamp, resistance, reverse, "still" complete in De Luxe carrying case. Unused. Special price. £38 0s. 6d.  
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MODEL C KODASCOPE, 16-mm., resistance, 1/2 watt motor control, new type case. Perfect condition. £10 10s. 0d.  
STEWART-WARNER, 16-mm., case, condenser, 4 speeds—8, 16, 24, 64, f/3.5 anastigmat detachable lens, 36 ft. or 100 ft. films, Zip case. Brand new. Unused. £8 8s. 0d.  
Latest type AUTOKINECAM case camera, 16-mm., f/5.6 Unit lens, case. As new. £13 13s. 0d.  
FILMO 75 WATCH THIN MODEL, f/3.5 Taylor Hubson Cooke lens, 50 ft. or 100 ft. films, leather case. New. Shockproof. £30 0s. 0d.  
MODEL B CINE-KODAK, f/3.5 lens, leather case. £8 15s. 0d.  
PATHESCOPE MOTOCAMERA, f/3.5 lens, in case. £7 2s. 6d.  
PATHESCOPE MOTOCAMERA DE LUXE, Type B, f/3.5 lens, in case. £4 10s. 0d.  
FILM 70-A, 2 speeds, 8 and 16 pictures, Taylor Hubson Cooke f/3.5 lens, complete in leather case. Good condition. £18 18s. 0d.  
**NEW—THE "OMBRUX"**  
Photo Electric Exposure meter (no battery). Better than more expensive models at double the price. Complete in neat, ever-ready case with shield for cell. £4 4s. 0d.  
Details on request.

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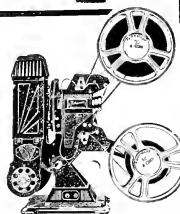
The Super 9.5-mm. Projector for Super reels.

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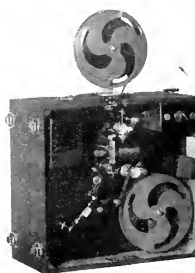
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### Gaumont British Acoustic

16-mm. Sound on Film Projector. A replica of the famous Theatre in a box—reproduction even better. Gives up to an 8" x 6" picture with a library of modern films, such as "Rome Express," "Good Companions," etc. Complete with Amplifier. DELIVERY FROM STOCK £135



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(I.A.C.—Continued from page 287)

**Class G.**

Bronze Medal and Pathoscope Equipment to the value of £25, kindly presented by Messrs. Pathoscope, Ltd., London, for the best 9.5-mm. film, was won by **Dr. Maksimilian Paspas**, of Yugoslavia, with his film, entitled: "NATURE IN COLOURS."

**Class I.**

THE INSTITUTE'S INTERNATIONAL CHALLENGE TROPHY for the best of the prize winning entries, and open to the world was divided between **Miss Ruth Stuart Rodger** with her film: "EGYPT AND BACK WITH IMPERIAL AIRWAYS," and **M. L. Nathan, Esq.**, with his film: "AN AUSTRIAN VILLAGE."

The trophies and prizes were then presented by the President to the winners.

Then followed a pleasing little ceremony by the President in which **Philip C. Sneathurst, Esq.**, received a Fellowship of the Institute. The maximum number of Fellowships is twenty, but at present only seven Fellowships have been granted. It is a high privilege which is being jealously guarded, but it is no exaggeration to say that Mr. Sneathurst has fully earned the distinction, not only by his brilliance as a cinematographer, but also because of his hard and unremitting work on behalf of the Institute.

**The Showing of the Films.**

After a short interval, during which the guests assembled in the Garden Room, and the Banqueting Hall was cleared and re-arranged as a cinema, the prize-winning films were shown. The 16-mm. pictures were thrown up to twelve feet wide, while incidental music of appropriate character was kindly provided and controlled by Mr. Eric J. Lever, of Trix, Ltd., and the projection of the films was carried out by Mr. Bernard Chadwick.

After the showing of the winning films, the Kodak record of the visit of Members to the Kodak works was exhibited and finally the "Fox Show at Home News Reel" made an excellent ending to an impressive evening.

**Saturday, November 11.**

At 10.0 a.m. a party of Members proceeded to the British and Dominions Studios at Elstree, where Messrs. Tom Walls, Ralph Lynn and Robertson Hare were seen in production, and the Members had the joy of joining in a chorus of "O's" with Flanagan and Allen. Messrs. Gaumont British kindly provided tea, but half the party were so engrossed in what they saw, that they arrived too late for tea.

**Other Hospitality.**

Mention should be made of the kindness of the British International Studios, of Messrs. Paramount, Metro-Goldwyn-Mayer and Sir Oswald Stoll for entertaining Members at the Plaza and the Stoll Picture Theatre, also The Empire, Leicester Square, and the New Victoria Cinema.

THANKS to Seton Margrave for his kindly help in many directions.

To Messrs. Kodak, who have so kindly made six copies of each of the winning films;

To Messrs. Cinepro, Ltd., for their help and hospitality;

To Messrs. Bell & Howell, Cinex, Ltd., for loan of equipment.

At Council Meeting held at Anderson's Hotel, Fleet Street, on November 21, the following 52 members were nominated for membership. **This completes the Founding Members List.**

E. Denis Doolis; Thomas A. Bromley; Arthur Brand; John Sorbie, B.Sc., A.R.T.C.; D. Prince-Smith; L. N. Treavett (Egypt); William H. Thompson; Mr. C. A. Cooke; J. A. Milverton; Charles H. King; C. Hartley-Sharp; John P. Cartwright; Edward Bagshaw; Geo. W. Flynn; Harry A. Carter; George J. G. Potter; H. T. L. Jones; James Cowan; Mrs. Sadie Spence Clephan; Robert Spence Clephan; Percy C. Ford; George C. Towers; Charles E. R. Bagn; W. J. Jones; H. N. Edge; Horace W. Daniels; J. W. Baggett; S. J. Rosslyn-Smith; Philip A. L. Brannan; George H. Spencer; E. E. Webb; Kenneth Seal Crowe; E. C. Bodenham; Lancelot H. House; Percival Norris Southern; Donald I. Currie; Mrs. A. Coucher; Harold H. Nixon; Capt. Edward V. Cohen; James H. Ward; Dr. George Day; A. J. Higgins; Lieut. H. J. Neathan; T. A. Whitmarsh (Simlas, India); Robert Mathew; Cyril Price; M. M. Williams; E. D. S. G. M. Wright; John Williams; Dr. J. G. Ryan (Belast); Samuel S. Green (Belast); A. E. Bass; Capt. J. D. E. Fisher, I.A.S. (Baluchistan, Asia); H. Norman Lubster (British Columbia), Mrs. Burnett.

The 93 members nominated at the last Council Meeting were duly elected.

**ASSOCIATE MEMBERSHIP.**

The following company was admitted to Associate Membership of the Institute:

Messrs. Cinex, Ltd., London.

**PATRONS.**

The following were elected Patrons of the Institute:

Douglas Fairbanks, Esq., Junr.; Herbert Wilcox, Esq.; Miss Arlene; E. D. S. G. M. Korda, Esq.; Paul Lucas, Esq.; Victor Saville, Esq.

**APPARATUS TESTED**

(Continued from page 280)

A strong well-made spring motor is a feature of the equipment and this will run over 25 ft. of film (or half a charger) at one winding. It is, however, advisable with this, as with other cameras, to get into the habit of rewinding after every scene.

Our photograph does not do full justice to this instrument, which is beautifully made and much smaller than it would be thought possible to make a 16-mm. camera. One of its several attractive features is that when it is desired that the user should include himself in the view the operating mechanism can be set so that it switches itself off after a predetermined number of feet.

Provided that the magazines can be readily obtained, this camera should prove very popular, for its compactness, high finish and simplicity of operation as well as loading are all very attractive features. We can recommend it with confidence, particularly as our American correspondents report very favourably on this instrument after extended trial. It has been submitted to us by Mr. Edwin Gorse, of 86 Acerrington Road, Blackburn, and costs £25.

**An Interesting Matt Box**

Home movie makers who like to introduce professional effects into their films will be interested in the special

(Continued on page 287)

# CAIRNS & MORRISON HAVE DONE IT AGAIN!!!



Here is the instrument for which you have long been waiting.

## "HE SILVATONE TRACKER"

is a superbly finished Recording Machine which will produce masters to make pressings to play with an ordinary steel needle.

These are NOT plastic substances which need baking in an oven, but genuine black shellac **PRESSINGS**.

It consists of a most perfectly designed tracking assembly, constant speed motor, heavily damped recording head and diamond stylus. The whole apparatus is mounted in a smart, strongly finished black leatherette carrying case and weighs approximately 25 lbs.

At its very moderate retail price of 20 gns. we claim that there is definitely nothing to equal the high quality work which can be obtained with this instrument. On receipt of a P.O. value 1/6 we will send you, post free, a sample record the perfect reproduction of which will positively amaze you.

Write for full particulars now and ensure early delivery.

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### WOULD YOU LIKE A TITLE? 16-mm. TITLE OUTFITS. 3 UNITS.

**"A"**  
CAMERA STAND, made of Cast Iron, 8" Diameter Base, with adjustable spindle Flange for fixing Camera. The whole Green enamelled.

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**"B"**  
LIGHTING UNIT, with 12-ft. flex, B.C. Adaptor, 4 B.C. Lampholders, White enamel inside, Green enamel outside.

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**"C"**  
TITLE BOARD, Oak Frame, 13"×10" with Metal Back, 10"×7", complete on Green enamelled Stand.

**13/6**

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Fount of 120 x $\frac{1}{8}$ " letters in Steel Lined Box	...	...	£1 17 6
" 30 x $\frac{1}{8}$ " figures	"	"	9 9
" 120 x $\frac{1}{8}$ " letters	"	"	£2 7 6

Extra letters and figures can be supplied in quantities of not less than one dozen.

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So confident are we of the value offered by KEYSTONE that we will send to genuinely interested clients a KEYSTONE Projector to test and try under their own conditions.

#### KEYSTONE A.74. 16-mm.

300-watt Illumination Universal Motor A.C. or D.C. Speed Control. Fan-cooled Lamp House. 2" Double Achromatic Lens System. Cast Aluminium Alloy Body. Black Crystal Finish. Cast Iron Base. Stopping Device. Automatic Framer. Simple Threading. Angle Projection. Oiling System.

For A.C. or D.C. (110-120 volts) £25  
Transformer for Higher Voltages £2  
Model B63. With 100-watt Lamp £12

The A.74 is the Cheapest 300-watt Machine on the Market. SEE IT FOR YOURSELF.

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SILVER SCREENS ON ROLLER AND BATTEN

3×2 - 17 6	7×5 - 55 -
4×3 - 21 -	8×6 - 80 -
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## NEWS OF CINE SOCIETIES

(Continued from page 285)

to present something with a little sound and possibly speech.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss May Jasper, 12 Penton Road, S.W.8. The London Amateur Film Club wish HOME MOVIES and HOME TALKIES and fellow amateur cinematographers a Happy Christmas and "good shooting" for the coming year.

Last month we projected the following 16-mm. films:—

Industrial and Advertising Films:

By kind permission of Messrs. Lyons, "Sally Isles" and "The Prince of Wales at Greenford," a film dealing with the receiving, sorting and packing of tea. Club Films:

The London A.F.C.—"Man Disposes," Riverside Films Fans—"Trickles Pickles," "Gentlemen of the Road," "May Day." Members' Films:

A. J. Bromley's "I Serve," a film made for the Church Lads' Brigade, dealing with their activities in their summer camp—very well done.

S. I. East's "Broads" film, uncut as yet, but good.

Mr. Waller produced some interesting films taken in South America, "A Few Views of Victoria, Brazil," containing some beautiful photography, and a film of the trip home with some excellent shots of Rio de Janeiro.

These are all 16-mm. films, but 9½-mm. have not been forgotten. We have seen two films made on successive trips to the Baltic by Miss Lonsdale and T. R. B. Ching, and it was very interesting to compare the two versions of a similar subject, "Shadows of Limehouse," lent by the late Apex Motion Pictures Club, was also shown.

By the time the next report is published we shall have started a new year. Now is the time to join us; those interested in amateur cinematography are invited to get in touch with the secretary and a hearty welcome awaits them.

**MAVIS AMATEUR MOTION PICTURE COMPANY.** Founded by Ernest M. Burdis. Headquarters, Mowbray Miniature Cinema, Balkwell, North Shields. This society has been formed with the intention of making the county of Northumberland a prominent film centre. Anyone who would like to be a film star, cameraman, producer, director, script girl or projectionist should write to Mr. Burdis at the above address.

**METROPOLITAN-VICKERS' AMATEUR CINE SOCIETY.** Hon. Secretary, J. Murray Gillespie, 97 Derbyshire Lane, Stretford, Lancs. Three meetings have been held this session, one of them being technical, another projection, and the third combining the two.

On October 5 a film entitled "Heat-wave," made by the Manchester Film Society, was shown and aroused quite a lot of discussion. Following that there was a travel film made by a member of the company on his return from Malay via Japan, Honolulu, Vancouver and the United States. This film contained many beautiful shots.

On October 19 Mr. R. Clough gave a lecture on the cine camera, demonstrating all his points by reference to actual models. Films made on seven different types of camera were then shown and compared.

On November 2 a discussion on the projector was introduced by Mr. I. F. C. Hamilton, who showed six different types of machines. This was followed by a film made and loaned by the Bolton Cine Association, entitled "Some There Are." In the opinion of our society *some there are* who

make good films, and Bolton must certainly be numbered amongst these.

**PATFINDER AMATEUR FILM SOCIETY, TORQUAY.** Hon. Secretary, F. Hill Matthews, Lew Down, Teignmouth Road, Torquay. We are doing everything we can now to keep the society together. Through the kindness of Messrs. Bathes, Ltd., of Torquay, we held a most enjoyable projection night on November 2 at their excellent projection room, and during the evening several films were shown, including a talking picture, which was projected by a Paillard Bolex projector. Everyone present remarked on the excellence of the screened picture and the remarkable clarity of the reproduction. Members' own films were also shown and included a holiday film taken on a house boat with 9.5-mm. stock, and also a most commendable 16-mm. film of the R.A.C. Rally, filmed in Torquay, in which the photography throughout was first class and has made us consider using 16-mm. film for our next production. We have decided to increase our membership, but will only admit enthusiasts.

Before closing we feel we must congratulate HOME MOVIES and HOME TALKIES on the choice of their articles, which are read regularly by almost all of our members, and most especially the series by Mr. Adrian Brunel.

**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.** Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. The Association films "Slipways" and "Beyond the Horizon" were recently given their first official showing before large meetings of members and friends, and received favourable Press reports. Great credit is due to the hard working and enthusiastic members

(Continued on page 293)

# NEW SUPER MODEL

As a Christmas Gift nothing would be more highly valued than this handsome, "best yet" titler.

CINECRAFT now introduces its simplest, most efficient and comprehensive titling outfit ever devised. Embodying all the features which have won for the CINECRAFT the keen appreciation of countless amateur producers—plus new ideas and many refinements—the new CINECRAFT SUPER MODEL is now at your service.

An outfit of amazing simplicity and precision it offers limitless scope for perfect titling in endless variety—to lift the home production into the spheres of professional effort—giving it sparkling entertainment value as never before.

As good as three titling outfits in one and ready for instant use by day or artificial light, the SUPER is complete with accessories for scenic and modelled titles, felt-lettered titles and direct traced titles.

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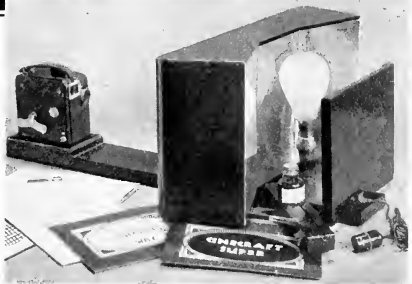
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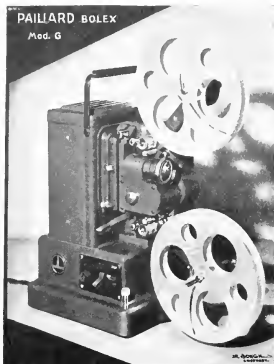
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## NEWS OF CINE SOCIETIES

(Continued from page 291)

who took part in these productions, which show all-round advance on previous work.

Interesting items in recent programmes have been provided by members and other amateur societies. Mr. Geo. G. Cranston gave a show of his 9-mm. topical and scenic films with very well fitted sound and music effects supplied by gramophone records. "A Day in the Country" being noteworthy for realistic presentation of farmyard life. Mr. Angus Errington showed comprehensive tour films of Scandinavia and California, Hollywood and its "movie" background being one of the many and varied features. Productions of the Stockport Amateur Cine Players' Club, the Bournemouth Film Club, and Mr. J. W. Gillott, of the Sheffield Amateur Film Club, have also been much appreciated.

In line with the association's policy of ultimate independence regarding equipment, the association's technicians are busy with plans for portable lighting apparatus, and in this object the lady members are giving good help by organising social events, etc., which will add to the funds. A number of dances are again being held this winter, and so far have been well supported.

Arrangements for future productions, etc., are now under consideration, and it is pointed out to readers in this district that the present is a most opportune time to join. The secretary will be glad to supply information in regard to activities of the association, and a hearty welcome awaits anyone interested in one or the other branches of cine work.

Immediate items in the winter programme include the completion of the Local Events of the Year film, and the showing and judging of entries in the competitions for members' films for the Longhurst and Burns

trophies. Also technical and non-technical talks and demonstrations, including cinematography with artificial lighting, which will provide opportunity to members to try out experiments in camera work.

The lady members are also holding a "work" circle, in connection with which Mrs. Ruby Longhurst is organising competitions for needlework, etc.

**SALFORD CINE SOCIETY.** Hon. Secretary, K. W. Kenyon, 10 Seedley Terrace, Pendleton, Salford, 6. The society continues to hold its meetings each fortnight, when films are shown taken by members or kindly loaned by other societies. An active programme is under consideration and will involve plenty of work for all members during the winter.

An "Invitation Evening" is to be held on December 11, when friends will view the year's work. Particulars of this can be obtained from the secretary.

**STOCKPORT AND DISTRICT CINE CLUB.** Hon. Secretary, S. Dent, 35 Neston Grove, Adswold, Stockport. The above club was successfully inaugurated at a meeting held at Crossley's Café on October 25 last, when a set of rules was adopted and officials appointed.

A film was taken by the club of the local Armistice Day Service, and it is hoped that it will prove a success (processing not having been completed when writing these notes).

There are still vacancies in the membership, particularly on the acting side—and we invite anyone interested to communicate with the hon. secretary at the above address. Users of all sizes of sub-standard film are to be catered for and the annual subscription is 2s. 6d. per annum, with a film fund contribution of 1s. per month.

**SUDBURY (MIDDLESEX) AMATEUR CINE SOCIETY.** Hon. Secretary, F. M.

Speed, "Copythorne," 173 Eastcote Lane, South Harrow. Mr. F. Midgley, who has filled the position of hon. secretary to the society since its inception, has, amidst general regrets, had to relinquish his position for business reasons; however, he is still an active member and we hope to see him back again at his old position before long.

The society is still without studios, but a very comprehensive programme of social events has been compiled for the winter season, including projection nights, dances, whist and bridge drives. Full details can be obtained from the secretary at the above address.

**WALTHAMSTOW AMATEUR FILM SOCIETY.** Headquarters, 222 Forest Road, Walthamstow, E.17. Hon. Secretary, J. O. Cole, 315 Brettenham Road, Walthamstow, E.17. The Walthamstow Amateur Film Society wishes to report that it has now its own official headquarters, where rehearsals for a thriller, "The Dope Doctor," are now in progress.

A very successful social event was held at the British Legion Hall, Walthamstow, on Thursday, November 2, when over one hundred people enjoyed a novel evening's entertainment, consisting of a concert, film show and dance. A Pathé 200B and Lux machines were used to project "Blackmail" and "Stanley Is Forgetful" on a "Celfix" screen.

More members are urgently required, particularly ladies. Entrance fee is 5s. and monthly subscription 2s. 6d. Rehearsal nights are held every Thursday at 8.30 p.m.

**WEDNESBURY AMATEUR FILM SOCIETY.** Hon. Secretary, Miss P. Mason, 11 Holden Road, Wednesbury. Since our last report we have progressed very rapidly

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and a complete reorganisation has taken place. As a result, our membership has risen to twenty-six, inclusive of the technical staff, and we have reluctantly had to close the subscription list as we have already more members than we really need.

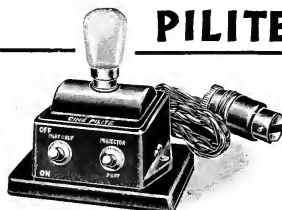
We have refilled "The Bricklayers' Banquet," and are now starting on a thriller entitled "Castle Morgenstern." As we could not absorb all our artistes in this one production we have decided to run another production concurrently. These two films are to be on 9.5-mm. stock, and as most of the action takes place indoors we have fitted the studio up with eight 500-watt lamps which gives ample light for our purpose. "The Bricklayers' Banquet" has not yet been publicly shown, as we are keeping it back until the New Year, when we hope to purchase a new Pathe 200B projector.

**WIMBLEDON CINE CLUB.** Hon. Secretary, A. R. Vize, 6 Stonecot Parade, Epsom Road, Sutton, Surrey. This club recently held at their studio a very successful film evening and members' film competition, which was judged by Messrs. Adrian Brunel and Percy Harris, president and vice-president respectively of the club. The award of a silver cup was presented to Mr. C. W. Watkins, with a 16-mm. film entitled "Wimbledon Common." The club's latest production, "The Man From London," was also shown.

### NEW CINEMATOPHOTOGRAPH CLASS IN PHOTOGRAPHIC EXHIBITION

THE Preston Scientific Society are making arrangements for their Ninth Annual Open Photographic Exhibition to be held next year. A class is to be included for cinematography, the exhibits in which are limited to not more than 400 ft. of 16-mm. safety stock. Any subject may be submitted and points will be given for (a) photography, (b) lighting, (c) originality. The fees are 3s. for any number of British entries, and 5s. for foreign entries. Entry forms, together with fees, must be received by the Exhibition Secretary, Mr. F. Wells, not later than January 12. Further particulars can be obtained from Mr. Wells, 65 Road, Ashton, Preston, Lancashire.

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**SPECIAL NOTE**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

D. M. F., Liverpool, writes: "I am shooting a story—all exteriors. The action takes place at night. I will not be able to use artificial light. How can I achieve the night effect? I use a Patheoscope motor-camera. In professional films, instead of naming the players the player is sometimes shown with his or her name imposed. Is there any way I can do this?"

**Answer.**—It is difficult to give you much practical information without knowing the kind of exteriors you wish to shoot. Some night effects are obtainable by using a red filter, which gives tremendous over-correction for the blue sky, making it prac-

tically black, but this means a considerable increase in exposure and it is impracticable unless you have a large aperture lens, particularly if there is much action. Under-exposure, too, can be used but this is not always satisfactory. If you will give us some more information we may be able to help you.

With regard to the super-imposition of the names on the pictures of the players, this can be done quite simply by first of all filming the players (preferably fading them in and out) and then re-winding the film and shooting the names on a title outfit, using white letters on a black background.

A method of altering a standard charger so as to be able to re-wind was given on page 93 of our July, 1933, issue. You must, of course, be very careful to time your footage, so that the titles come over the correct parts of the already exposed film.

C. S. J., Soham, writes: "I appreciate the necessity of a single blade on a shutter to mask film movement. Why is it necessary to have one or two more blades and what are the relative advantages and disadvantages of two and three-bladed shutters?"

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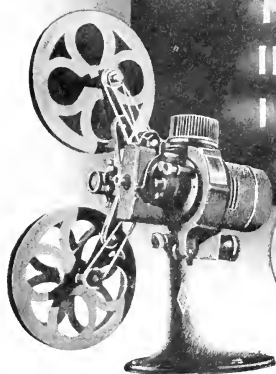
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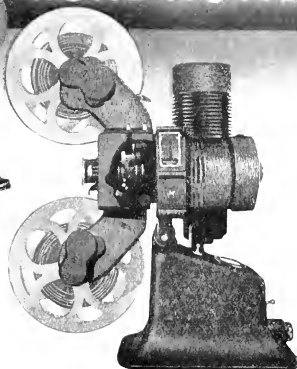


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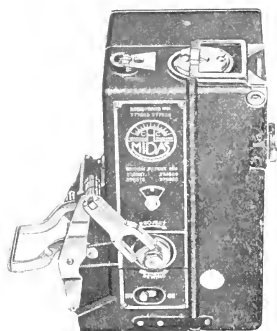
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**Vol. 2. No. 8**

*Edited by Percy W. HARRIS, F.A.C.I.*

**January, 1934**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	301
"GOOD COMPANIONS" ... ..	302
TABLE-TOP CINEMATOGRAPHY ... ..	303
HOME-MADE TALKIES ... ..	304
OUR LETTER BAG ... ..	305
MAKING THE MOST OF YOUR FILMS.	
III—TITLING ... ..	306
OUR HINTS AND TIPS COMPETITION ...	308
FILM-AT-HOME NEWS ... ..	309
HOME MOVIE OPPORTUNITIES FOR	
JANUARY ... ..	309

A STUDIO FOR HIRE ... ..	309
MOVEMENT, AND SOUND—BY ADRIAN	
BRUNEL ... ..	310
THE DORLAND HALL CINE EXHIBITION	312
APPARATUS TESTED AND REVIEWED ...	313
THE MERRY REEL ... ..	315
I.A.C. PAGE ... ..	320
A.B.C. OF HOME TALKIES ... ..	321
ROUND THE TRADE ... ..	324
NEWS OF THE SOCIETIES ... ..	325
YOUR CINE QUERIES ANSWERED ...	332

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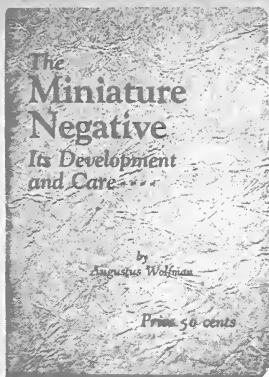
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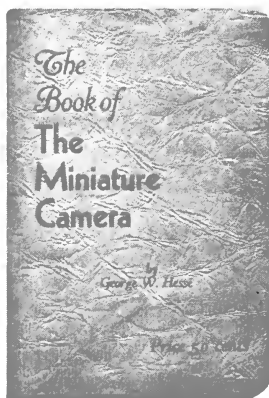
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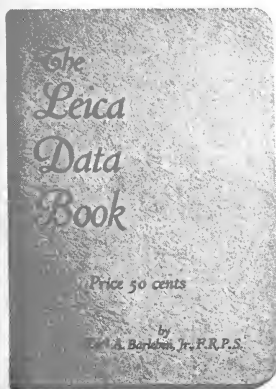
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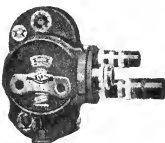
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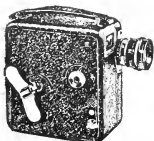


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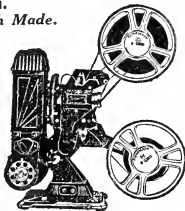
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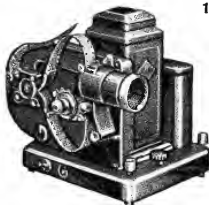
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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

A HAPPY NEW YEAR to all readers! A *really* happy New Year it should be, for the last twelve months has seen the introduction of better cameras, better projectors, more and better accessories, and last but not least—better films. With all these new aids available a still higher standard of amateur cinematography should be the rule. With modern fast films it is no longer necessary to put one's cine camera away as soon as the autumn leaves fall.

But the fact remains that the greater part of our annual camera work is still done between Easter and the autumn, and this being so there are only three months to go before cine cameras become very active again. We are therefore taking the opportunity of raising a matter on which we would like to receive the views of readers.

## Film Prices

Briefly our point is this. Do you, or do you not, like the present way in which amateur cine film is marketed? This is the position. 9½-mm. ortho. film is marketed in nominal 30 ft. lengths without processing charge, usually at 2s. 7d., with a further 2s. for processing. Panchromatic film costs 5s. 9d. or 6s., including processing; 16-mm. film in the ortho. variety is obtainable at 7s. 6d. for 50 ft. and 13s. 6d. for 100 ft. without processing, with 4s. and 7s. 6d. respectively for the processing charge. Panchromatic 16-mm. film is obtainable in two speeds, the slower selling for 14s. and 26s. for 50 ft. and 100 ft., including processing (reversal stock), the super-speed variety selling generally for 17s. 6d. and 32s. 6d. respectively in the two lengths, including processing, although just recently a super-speed

variety has been marketed selling for 15s. and 27s., including processing.

We have taken the trouble to set out these figures as the comparative costs are not always realised. It is often thought that the 9½-mm. size is a very much cheaper one to work, and one often hears a man say, "I don't mind the 9½-mm. size—2s. 7d. for a reel of film sounds reasonable, but I can't possibly afford 16 mm. at 26s. a reel!" Actually the only fair basis of comparison is screen time, and as the projection speed of sixteen frames per second has long since been standardised for silent pictures,

idea of the relationship between these two sizes we have been accused of prejudice against the 9½-mm. standard, but this is far from being the case. Excellent work is regularly being done on both sizes and the convenience and compactness of the 9½-mm. apparatus, as well as the low cost of the equipment, is an excellent argument in its favour. But where the 9½ mm. scores most of all is in the low cost of what may be termed the unit package.

## No Waiting!

Thousands of home cine users purchase their cameras to make records of family events and only wish to expose short lengths of film at a time. The 9½-mm. user often finds 30 ft. of film quite enough for his immediate purpose, and after exposing this he can see the finished result at an early date without having to put his hand into his pocket too deeply. The 16-mm. user, on the other hand, has to pay a higher price for his film units and usually has to pay for the processing cost at the time of purchase, and because it takes a longer time to use he has to wait much longer to see results. We are convinced that if 16-mm. film were marketed in smaller units, say of 25 ft., without processing cost, there would be a considerable increase in its popularity, while those users who like the longer lengths would still have available the 50 ft. and 100 ft. reels now marketed.

16-mm. users are invited to write to us (preferably on post cards) expressing their views on this subject, for if there is a widespread desire, as we think there must be, for smaller units at a reasonable price, such units will certainly be marketed.

THE EDITOR.

## "SIXTEEN" USERS!

READ THIS  
AND SEND US  
YOUR OPINIONS  
ON A POST CARD!

and as, moreover, both 9½- and 16-mm. film has approximately forty frames to the foot, the screen time per foot is the same in both sizes. This being so comparisons should be made on the cost to the user of the film ready to screen, rather than on the cost per package.

On this basis a 100 ft. of 9½-mm. ortho. film costs slightly more than 15s. 6d., for there are not 30 usable feet in each charger. 16-mm. ortho-chromatic film can be purchased at £1 per 100 ft. A 100 ft. of processed panchromatic film in the 9½-mm. size costs slightly more than £1, while similar stock in 16-mm. size costs about 26s.

Because we are always anxious that our readers should have a clear

# THE GOOD COMPANIONS

## More About "Home Movies" Cine Circles

### No Formalities : No Highbrows : No Subscription

**M**EMBERS of *Home Movies Cine Circles* are a happy band of lowbrows out to get and to share with others as many as possible of the joys of picture-making. They are not afflicted with the belief that they were placed on this earth for the express purpose of instructing the common herd in the use of "montage," "cinematics," and so on.

All they ask of their fellow movie-makers is that they shall be Good Companions, ready and willing to join in any fun that may be going and to contribute their share to the general jollity of any gathering of which they may form a part. They are just ordinary people to whom good fellowship and laughter, the joy of friendship and the happiness of children are the best things life has to offer and, therefore, worthy of being recorded.

#### Kiddies or Cotton Mills ?

Which reminds me. I have received a letter from a reader who says, "I think you are a shade hard on the serious worker in your notes in the December issue. . . . Babies on the lawn are just as much documentary as coal mines or cotton mills."

To the best of my knowledge and belief I have never mentioned the serious worker—for the excellent reason that I do not really understand what is meant by the expression; but apparently it is used to indicate individuals who consider that a picture of a baby is in the same class as one of a cotton mill! Well, well—there are probably people to be found to whom Christmas Day is merely December 25. But we need not waste any time on them, either.

#### Exchange Pictures and Ideas

To return to the more human atmosphere of *Home Movies Cine Circle*; quite apart from, and beyond, the actual enjoyment of making and showing films in the company of fellow movie enthusiasts, there is the wider question of the wonderful opportunities this movement affords for getting into touch and exchanging pictures with members of Circles in different parts not only of Great Britain but of the British Empire and the world. *HOME MOVIES AND HOME TALKIES* goes everywhere and, therefore, by making your wants known in its pages you are making them known to movie-makers in every part of the globe.

This is an advantage possessed by no other body of Amateur Cinematographers and opens the way to exchange of films, photographs and letters of absorbing interest to all

#### TO READERS LIVING ABROAD

##### THE SECRETARY,

HOME MOVIES CINE CIRCLES, would be glad to hear from and publish the names of any readers living overseas who would like to get in touch with readers in Great Britain for the purpose of exchanging films, photographs, or letters.

concerned. There must be many a man and woman in Canada, Australia, New Zealand, Africa, and other parts of the Empire who would revel in a picture of a typical scene of home life as lived in the Old Country and who would be glad to exchange for it one showing how the days are spent on the other side of the Equator—which would be just as enthralling and valuable to you and yours.

#### Spanning the World!

Friendship, built on a mutual interest in this great hobby, can span the world! Though the friends may never meet in the flesh they can meet on the screen—a wonderful thought!—and in this way get to know and understand each other, thus spreading the spirit of fellowship and strengthening the cause of peace. In short, *Home Movies Cine Circles* are a power for good and it is up to us all to do our bit for each other—and ourselves!

Again, movie-making is the ally of many hobbies and pursuits—sports, travel, architecture, archaeology, folklore, and so on—in connection with which information from someone on the spot would often be invaluable. *Home Movies Cine Circles* make it an easy and pleasant matter to obtain such information; just send a short notice to me for publication on this

page and your wants will, in a few weeks, be known to everyone in a position to help you effectively.

Then there are the Holidays—the great event of the year alike to youngsters and grown-ups. Do you want to break fresh ground—to hear of rooms—to know of local events or customs peculiar to the district? Whatever you may wish to know your fellow-members of *Home Movies Cine Circles* will be able and glad to help you and, should you visit their part of the country, to meet you when you arrive and show you round.

#### More Friends—More Fun

These are but a few of the advantages and possibilities of this movement; others will be outlined in future issues of *HOME MOVIES AND HOME TALKIES*, and by the time Spring arrives—it will not be long now!—there will be endless opportunities for members of our *Cine Circles* to get more fun and real interest out of their cameras than they have ever had before.

If you would like to start a Circle in your district drop a line to:—

THE SECRETARY,

HOME MOVIES CINE CIRCLES,  
8-11, Southampton Street,  
Strand, London, W.C.2.

On this page you will see a reproduction of a card which will be sent to anyone wishing to make use of it. As you will see, space is left on the card for your name and address; the card is intended to be displayed in any place where people likely to be interested will most probably see it—for example, in your dealer's shop, the local library, and so on. Write to me saying how many of these cards you would like to receive and they will be sent to you by return of post—they measure 8 in. by 5 in.

(Continued on page 309)

## "HOME MOVIES" CINE CIRCLES

### TO ALL INTERESTED IN SIMPLE MOVIE-MAKING

would like to get in touch with a few fellow-enthusiasts who might care to consider the possibility of arranging regular meetings at home for the purpose of seeing and discussing each other's films, planning picture-making outings, etc. and generally co-operating in a friendly spirit for the benefit and amusement of all. Please write in the first place.

NO HIGHBROWS

NO FORMALITIES

NO SUBSCRIPTIONS



# TABLE-TOP CINE SHOTS

By W. J. Bassett-Lowke

Mr. Bassett-Lowke, whose models are world-famous, is not only a keen amateur cinematographer himself, but is also a Member of the Council of the Institute of Amateur Cinematographers

**S**TUDIO pictures, whether "stills" or "movies," go on through the winter, undeterred by the short days and poor natural light.

But we do not need to be professionals to take good indoor shots. It is quite sufficient to use the ordinary lights of the room, together with a 100 watt half-watt lamp in a good reflector, throwing light on the "set" from overhead. Some photographers use another lamp slightly more to the



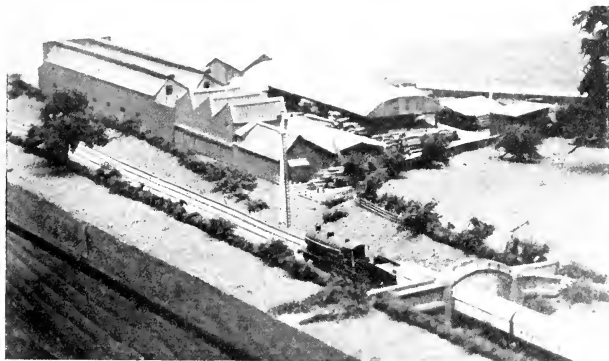
1.—A busy model station. The realism of this illustration is heightened by the painted scenery in the background

chance for the "movie" man of the family, whether it be father or elder brother to make an interesting table-top film. If taken on or a little below the eye-level the non-technical

ture of the room, which would certainly give the game away.

Waterline models also come within the scope of this type of picture, and a realistic film of them can be made by the amateur movie fan who is good at carpentry. He makes up a piece of wood about 30 in. by 18 in., with a shallow slot diagonally across it. He then adds a long thin piece of wood, which just fits into the slot flush with the top, and paints the top surfaces blue. Some kind friend will be only too pleased to place a small ship model on the narrow strip, and draw it gently through the "sea" while the cinematographer on or near the eye-level makes a realistic "shot."

"Table-top" pictures, in their stationary stages have given a great deal of pleasure to amateur photographers, but still more scope for ingenuity is given in movie table-top pictures, which in my opinion have an increasingly popular future.



2.—Realism on a Model Railway. Here the railway is taken from above, but it is simpler for the amateur to make his picture nearer the eye-level as in No. 3

side, which gives a pleasing light effect.

One of the simplest forms of indoor photography is the "table-top" picture, which is most fascinating to the artist and the model-maker.

A photographer can spend hours on an interesting "still" of this kind, which the cine camera could not improve, but the "table-top" picture comes within the scope of moving pictures when working models appear in it.

This is the festive season. All the children's Christmas presents—dolls, games, toys and particularly model railways, will be in evidence.

Father is probably quite as enthusiastic as son in the various intricacies of planning the layout, laying the track, testing out the locomotives, and making the whole railway "live" with realistic accessories—platforms, signals, rolling-stock.

Every modern boy aims at a life-like layout and model engines and accessories in these days are built with good regard to detail. His railway therefore is quite a good imitation of the real thing, and here is a great

observer will quickly mistake it for the "real thing."

In taking a "table-top" railway picture a scenic background is an attractive asset as it hides the furni-

## PERMANENT BINDING CASES FOR "HOME MOVIES"

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3.—A simple, effective shot made with a white sheet as background

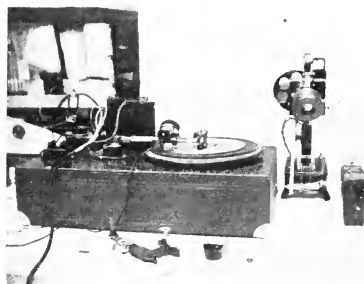
# A HOME-MADE TALKIE APPARATUS FOR 12'S 8

By **PHILIP A. L. BRUNNEY**

A very ingenious arrangement by which the reader can not only project but also make his own talkies

HAVING made a home-talkie turntable apparatus at a total cost of only 12s. 8d., I think a description of it may interest readers of HOME MOVIES and HOME TALKIES. The mechanism has been arranged entirely for the Pathé outfit, with which I have had good results, but I see no reason why it should not be adapted to 16-mm. outfits.

centre, which allows for the usual spindle to be re-fixed. I have found it essential that these sprocket wheels (marked A and B in the plans) should be both of the same size and of the sprocket wheel type only, so that couplings other than chain type cannot be used. This will prevent slipping which would, of course, be a serious matter.

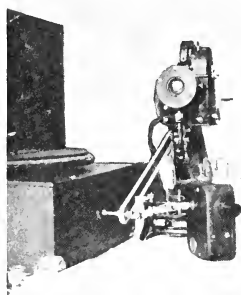


★  
Mr. Brunney's  
complete apparatus  
for taking and  
showing your  
own talkies  
★

The first thing is to make the outside case, which is of ordinary  $\frac{1}{2}$  in. deal wood with a three-ply top and bottom. The whole when finished is covered with imitation leather, the top panel being polished and the bottom corners fitted with metal angle plates in which are fitted rubber feet to prevent slipping. I have fixed the top panel with round head screws, so should it ever require a slight adjustment it could quickly be taken off without spoiling the woodwork.

With regard to the mechanism, as I have drawn a plan it is unnecessary to describe every detail, but it is made entirely of Meccano parts, except the steel ball-bearing and the centre part of the turntable, which is the spindle from an old gramophone motor with the top cut off and a hole drilled to fit the Meccano axle. This hole must, of course, be drilled exactly in the centre as well as dead upright, and the best plan is to drill it on a lathe, which will give exactness. The names I have given each part in my plan are the same as those given by the Meccano Company, so you would have no difficulty in obtaining any one part should you wish to make your own apparatus.

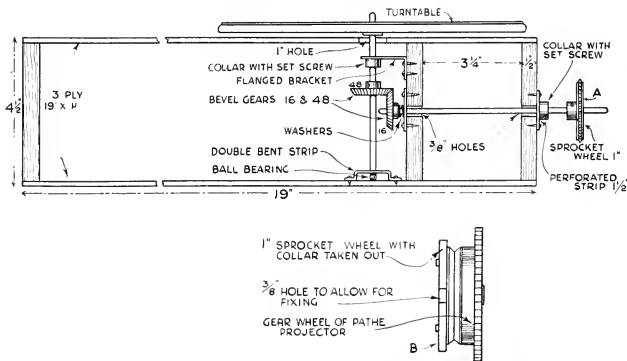
In the small plan you will see that I have fixed a sprocket wheel to one of the gear wheels of a Pathé projector. This is fixed by means of two small threaded screws and it has also had the brass collar taken from the



The camera is attached through two universal couplings

spindle which I have allowed to project a little beyond the sprocket wheel on the turntable, the connection being made by means of two universal couplings joined together by a very short piece of spindle. To fix this to the camera I have had to detach the handle from the camera and in its place screw on the milled edge nut which secures the top part of the super-attachment to the projector. After doing this I had a short length of spindle threaded so as to screw into the other end of the nut and this is allowed to project about half an inch, which is, of course, for fixing to the couplings. By adopting this method I have to use my projector for driving the apparatus, which allows me to move my camera at various angles, apart from moving the turntable, but, if this is not necessary, a sprocket wheel (of the same size as that on the projector) could be fitted, which would enable the camera handle to be turned in the ordinary way.

COMING NEXT MONTH!  
HOW TO MAKE  
STEREOSCOPIC FILMS



Details of the box and mechanism

## The Film Classics

To the Editor of HOME MOVIES  
AND HOME TALKIES

DEAR SIR,—I was interested in your suggestion that *uncut* sub-standard prints of (silent) film classics should be made available. There are many sequences, e.g., the famous "separator" sequence, that I should like to examine in the hand to see just how they were done, and I still have an ambition to own a print of "Earth." I believe it is also possible to make available censored films of great technical interest, such as "October," or at least some of the most interesting sequences.

There is the further point that many of us have never seen many of the classics in any form. I myself have never seen "The Birth of a Nation," "Intolerance," "The Last Laugh," "A Woman of Paris," "Potemkin," "Enthusiasm," "The End of St. Petersburg," "Ten Days' Greed," "Turksib," and many more; and "The Italian Straw Hat" and "The Cabinet of Dr. Caligari" only in the almost unrecognisably mutilated forms of 9.5-mm. super reels. And how about the reputed father of them all, "The Great Train Robbery"? And contemporary films, "The 26 Commissars"?

But I am completely out of agreement with your last paragraph on this subject, that the Film Institute might do something about it. Can you expect any sensible action from an organisation that proposes to film Shakespeare's plays? They are great plays, sometimes great literature, and, containing but little action and no scenery which is not described in the lines, make first-class radio plays. Quite reasonable films for the blind, but thoroughly bad films for the normal being, bad enough to put them off Shakespeare for life.

Could not you yourself make the necessary arrangements? I should think Arcos, Ltd., would agree readily enough if they have negatives or new positives of classics in their possession, and the other firms concerned should be able to produce the original negatives without difficulty. Your Editorship must give you considerable standing as far as sub-standard films are concerned, as well as great facility for advertising the prints for circulation.—Yours faithfully,

JAMES W. HARRIS.

Clare College, Cambridge.  
November 27, 1933.

## Blackening Film to use it as Leader

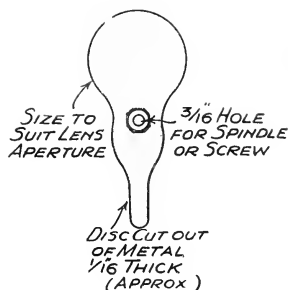
To the Editor of HOME MOVIES  
AND HOME TALKIES

DEAR SIR,—Well, you can do it with cellulose enamel, but it fills the sprocket holes rather and is not to be recommended. The best thing I know is "Radium Black Shoe Paint" (6d. at the haberdashery counter), and don't get it on your hands or you'll live with it for some weeks. I

## OUR LETTER BAG

enclose a hastily done strip of Selo. This is not even, but can be made so by using the felt "brush" supplied with the bottle. The solvent is benzene, and I don't understand why the stuff should stick to either side of the film—emulsion or base. However, one doesn't look heaven-sent materials in the mouth, and I hope the information will be of use.—Yours faithfully,

(Signed) P. C. SMETHURST.  
Sidoct, Heaton,  
Bolton.



## Mr. Houfton's Scheme

To the Editor of HOME MOVIES  
AND HOME TALKIES

DEAR SIR,—I have just seen your correspondent's remarks re the question of using his unwanted lengths of 16-mm. films for leaders and trailers.

I have enclosed a rough sketch showing a little device which I have fitted to my own projector.

This consists of a metal disc which should be mounted on the projector so as to pivot over the front of the lens aperture or mount.

I can use any old film for leader or trailer, the disc is kept over the lens until the leader has gone through the gate, then opened up; the title will then appear on the screen.

If the disc is opened or closed slowly the title or picture will fade out or in very effectively.

A device of this type should be fitted to all projectors, in my opinion.

Your correspondent would do better to fit one of these in preference to dyeing his leaders or trailers.—Yours faithfully,

G. F. HOUFTON.

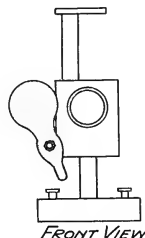
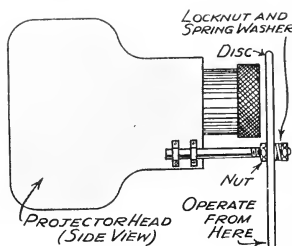
"Windyridge,"  
Borrack Lane,  
Nottingham.

To the Editor of HOME MOVIES  
AND HOME TALKIES

DEAR SIR,—I have found a method by which you can make odd lengths of film opaque when they are to be used as leaders and enders.

First clean all the emulsion off the film, then apply ZERO liquid grate polish evenly over one side of the film, with a soft brush and leave it to dry thoroughly. After it has stood for about twenty minutes polish it with a fairly stiff brush then finish polishing with cotton wool. Care must be taken not to let the film get wet afterwards.—Yours faithfully,

(Signed) THOMAS WRIGHT.  
3, Dovecote Road,  
Wallasey, Cheshire.



## An Editing Hint

To the Editor of HOME MOVIES  
AND HOME TALKIES

DEAR SIR,—Through Klein & Goodman, Philadelphia, Pa., I have read with interest your excellent magazine, being especially interested in your article on "Making the Most of Your Film" appearing in the November issue.

The following may be helpful: perhaps you have already suggested it in former issues! Over here eggs are sold in long, narrow pasteboard boxes sub-divided into twelve little cells. These boxes I find of great assistance in my editing work. The film is viewed, cut into scenes, and these "shots" are made into neat little rolls, properly labelled by means of a narrow paper slip, and paper, with "shot" filed in one of the cells, being certain to have the pencilled label extend above the top of the cell. One then has the different strips in

(Continued on page 319)

# MAKING THE MOST OF YOUR FILMS

## III—TITLING

By **PERCY W. HARRIS,**  
F.A.C.I.

**N**O matter how well a film may be taken and cut, it will not look a "finished" job unless it is properly titled. Titling as a whole is a big subject and a big book could easily be devoted to it, so here we can only give a few hints and general principles in order that those who have not so far attempted this branch of the hobby may take it up with good hopes of success.

Let me start by saying that everything in this article applies equally to 8-, 9½- or 16-mm. filming. The size of the stock does not in any way affect the principles concerned.

Three main problems in the production of a title are (1) How to make it; (2) How to take it; and (3) How long it shall appear on the screen, which means how much footage it shall occupy. In considering the first point—How to make it—it is well to begin by considering just what a title is and what requirements it has to fulfil.

A title is, generally speaking, a lettered announcement of such a size that it fills the whole frame or picture space. So long as it does this the actual size does not matter. To take an extreme and very impractical case, we could paint our title on a whitewashed wall in letters a foot high, and so long as we made our title of the right proportions for the frame and included it, and no more, in the picture by setting our camera



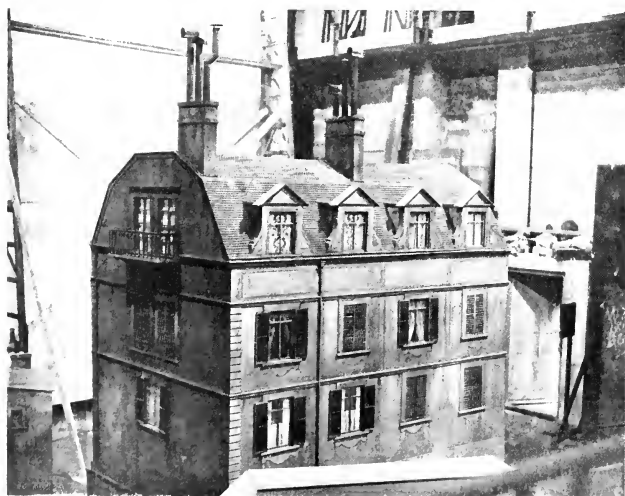
Model work plays a large part in modern cinematography. This picture shows the preparation of model houses for use in the film "Sleeping Car," a Gaumont-British picture produced at Shepherd's Bush

back at the required distance, the finished result on the screen would look precisely the same as if we had painted exactly the same lettering in the same proportions on a sheet of cardboard about 4 in. by 3 in. and photographed it as an extreme close-up. In both cases the whole of the frame would be filled and there would be nothing in either title to show its actual size. It follows from this, then, that the size of the title picture or card is purely a matter of convenience.

There are two kinds of lenses fitted to modern ciné cameras, the "fixed

focus" and the "focusing." As I have explained on a previous occasion, there is no magic about a fixed focus lens, and it differs only from the focusing type in being fixed in its relation to the film surface. With any given ciné lens, if it is focused on what is generally termed "infinity" (which means in practice an object some considerable distance away), everything will be sharp from this distant point up to a certain position in the foreground. Closer than this the object will become progressively more and more fuzzy until within an inch or two of the camera it becomes simply a blur. How close an object can come to the camera before it begins to lose that sharpness which we look for in a well taken picture depends on the focal length of the lens (most 9½-mm. cameras have a 20-mm. lens and most 16-mm. cameras a 25-mm. or 1 in.) as well as the stop or aperture at which the lens is used. The smaller the stop the closer the object can be while still retaining its sharpness. In general practice with an *f*/3.5 lens, everything after about 6 ft. or 8 ft. is perfectly sharp.

Now if you have a fixed focus lens it means that you cannot photograph anything closer than this and still retain sharpness without either stopping down a good deal or else having what is called a "supplementary lens." A supplementary lens is one which slips over the front of the fixed focus lens and makes things close up much sharper than they would otherwise be, at the same time losing the sharpness of the distant objects. Supplementary lenses of several kinds can be obtained to suit various distances of "close-up." Focusing lenses do not require such supplementary lenses because they are adjustable for



A scale-model of a Parisian house built in the Shepherd's Bush studios for "Sleeping Car"

focus, a scale being marked on a mount with a pointer in such a way that if, for example, you want to focus something at 2 ft. distance you simply set the pointer to "2 ft." on your scale and the lens will be correctly focused for that distance.

You need not look through the finder of your ciné camera to realise that the closer you come to the camera the smaller will be the title card which just fills the frame. If you have a fixed focus camera and you want to take titles you have the choice of two ways. Either you can make your title cards of such a size that they just fill the frame or finder at the nearest distance at which everything is sharp, say 6 ft. or 8 ft., or else you can choose a card which just fills the frame at the distance for which you have purchased a supplementary lens. As it is much easier to make small title cards than large ones, naturally most people use either a focusing lens and small title cards or else supplementary lenses and cards to suit.

### Out-of-Centre Titles

It so happens that within the last two or three months I have seen dozens of amateur films of all types, most of which have been titled for competition purposes. While in very many cases the lettering and exposure of the title has been excellent, a very high proportion of the films shown I have had titles which were well out of centre and irritating for this reason. There is a simple explanation for this, and one which cannot too often be emphasised. The viewfinder of a ciné camera cannot possibly be in the exact position of the lens (there are a few exceptional cases, I know) and therefore one does not see the subject from exactly the same viewpoint as the lens. At distances above a few yards this difference in viewpoint becomes negligible, but on close-ups, and therefore particularly with titles, this difference is very important indeed. If, for example, the title is nicely centred in your viewfinder you can be perfectly certain it will *not* be centred on the film because the centre of the lens and the centre of the viewfinder are separated from one another by a distance which varies with the kind of camera you are using.

### Viewfinders

Another point is that viewfinders are scarcely sufficiently accurate for arranging titles. A much better way is to buy or make a frame which holds the camera rigidly and keeps the title frame exactly central with the lens. We have described in this magazine several home-made titling outfits as well as a number of professional ones, so that there is no difficulty in finding out just what they are like. If you do use a finder the best way is to centre the title exactly in the finder and then move it sideways in the direction of the lens by a distance exactly equal to the distance between the centre of the finder and the centre of the lens.

Having considered the general principles of making titles let us now come to something more detailed. We will assume that you have decided upon the size of your title card (I use the word "card" as covering both card and paper), your decision having been influenced by the camera you have, the supplementary lens and the titler you have either made or purchased. The next thing to decide is how you are going to prepare the lettering. You have a wide choice here. If you are artistically inclined and are good at lettering (how few of us are!) then you do not want any hints from me. If you are like the great majority of us you will not be able to make good



All the cost of a weekly cinema-show at St. Ives (Hunts.) Boys' Council School is met from the proceeds of the annual school concerts. The boys have their own projector, accumulator, screen and curtains for darkening the windows, and over 100 geographical and educational films have already been chosen. Notes are made during the "performance" by means of flashlamps

lettering unaided and therefore you will give some attention to aids. Good lettering can be achieved by tracing (as with a Cinecraft outfit), by stencilling (as in the Ecosign method), or by arranging ready-made letters. This last method is very popular as there are so many types of lettering available. One of the first outfits to use ready-made letters was the Ensign vertical title maker with which the makers supplied a box containing a large number of paper letters which could be arranged on backgrounds of a suitable kind. With a vertical titler of this kind there is no risk of the letters slipping off, and as they were not stuck on to the card, could be used over and over again. In the early days of amateur filming I made dozens of titles satisfactorily this way. Later horizontal titling outfits came in (these are often more convenient than the vertical types), and the paper letter was quite unsuitable unless stuck on and therefore wasted. Magnetic letters (letters

made of steel and magnetised so that they would adhere where placed on a sheet of blackened iron) were introduced not long ago, and a very ingenious system of white felt letters which adhere to a black felt background have also become very popular in several outfits such as the Dallmeyer, Cinecraft, Ensign, etc. Another series of titlers uses a grooved felt-covered board into which celluloid or metal letters can be fitted in such a way that they will not drop off, or they can be removed and positions altered as desired. Excellent titles can be made with any of these outfits and which you choose will be a matter of taste and expense. A still further method quite popular in America and available here, although they have not yet achieved much popularity, consists of a series of large wooden letters which will stand upright on the floor, carpet or fabric, and can be illuminated suitably and photographed from almost any angle really effectively.

### White on Black

Quite early in the history of cinematography it was found that white letters on a black background are much more pleasing to the eye than black letters on a white background. With white backgrounds the sudden flash of light after the comparatively dark picture is very irritating. Unfortunately, however, it is much more difficult to draw or paint white letters on a black background than it is to make black letters on a white one, and so if you are making use of hand lettered titles, either by drawing them free-hand, stencilling them, tracing them or otherwise, you will probably find it most convenient to make them black on white backgrounds and then to reverse the title when taking it. This means that you will use the film in the ordinary way when taking, but will develop it as a negative and use the negative for your projection print. This will of course reverse the white into black and overcome the difficulty. Details of this method will be given in our next article.

(To be continued.)

### Schoolboys' Exhibition

Every schoolboy should take his father or his favourite uncle to this splendid exhibition, which was opened on December 28 and will continue until the 13th of this month—January, 1934. It is being held in the Great Hall of the White City and is simply packed with exhibits of surpassing interest. HOME MOVIES AND HOME TALKIES will be there and glad to meet old and new friends. Schoolboys are becoming keen and capable movie-makers, and we shall be delighted to answer any questions that they may care to put to us at the White City.

There will be wonderful model railways, ships, and machinery on view; the latest wireless apparatus at all prices; stamp collectors, animal lovers and, in fact, every boy will find a thousand things to interest him.

# OUR HINTS AND TIPS COMPETITION

## TITLING AND SUPER-REEL IDEAS

USERS of 9.5-mm. were in the majority for the December Competition, and from the number of entries sent in along the lines of proposals previously made, we have further evidence of the many new readers in our midst. The home construction of splicers still occupies the attention of numerous entrants, but few of the suggestions, we are afraid, are sufficiently novel or easy to make to qualify for prizes.

Mr. T. Rogers' suggestion for super-imposed titles will, we think, find favour, particularly as he points out that with a half-metre close-up lens the background has just the requisite degree of softness. Mr. Kent Smith's hint solves a problem which has worried many users of projectors fitted with super-attachments and certainly fulfils all our Competition conditions of being simple, ingenious and easy to apply; while the Rev. S. N. Sedgwick's super-reel hint is equally ingenious and interesting.

### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram, a simple pencil drawing will do, as our own artists will prepare the finished drawings for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the January Competition should reach us not later than January 12. The Editor's decision is final.

### For Super-Imposed Titles

A method I have found very successful is as follows. I have two sheets of plain glass about 3 in. larger all round than that normally required for titles. (I use 9.5-mm. stock.) On one of these I compose the title of cardboard cut-out letters, laying the other sheet on top and holding both together tightly whilst vertical, putting this in the titler and pointing the camera at the desired scene. Using the half-metre close-up lens, I find this just gives that softness of the background necessary.

If the camera is inverted and the

sheets of glass slightly separated after the title has been taken, the letters will fall away and of course this action will be reversed on projection, giving the appearance of the title forming automatically. The reason for the over-size in the glass is to allow the letters to fall out of view of the lens. Letters with gelatine backs can be used, when only one piece of glass would be required. This method of super-imposing titles has the advantage that the background can be an actual scene described in the title. Care should be taken to keep the glass slightly tilted to keep out reflection.—T. ROGERS, 1 Highbury Road, King's Heath, Birmingham.

★

Lord Baden-Powell being filmed at the Dorland Hall Exhibition. The resultant film, when developed, would, we imagine, give an excellent close-up of his tie!

Photo:  
Sports & General

★



### Using Small Home-Made Reels with Pathe Super-Attachment

It is almost essential to use the special Pathé reels on a Home-Movie projector fitted with super-attachment, owing to the peculiar construction of the take-up system, in which the controlling brake plays on the rim of the reel. The following dodge will, however, enable home-made bobbins of any size (not greater than super) to be effectively used.

Split a Pathé Super-reel and remove the hub. Place one flange on the take-up spindle, then put on your own small reel and fix in the usual way. You will find that the single rim will engage the brake and work perfectly. The other half of the reel may be similarly used on the feed spindle, but this will not be found essential. Thus at the cost of one super reel any number of small reels can be used, and of any convenient size. It will be found very handy to make up a set of small cardboard reels each holding 100 ft. to 150 ft. of film, and preferably of the same size. These will hold 30 ft. and 60 ft. films

joined together in appropriate subjects. Incidentally, this method saves re-winding back through the machines, as is necessary when films are in metal containers, and removes one source of scratches.—KENT SMITH, B.Sc., 52 Melrose Avenue, Cricklewood, N.W.2.

### A Super-Reel Hint

The simplest method of fixing super-films to spools instead of fumbling about trying to push the end of a film through a slot or under a tag is as follows. Take 4 in. or 5 in. of tape or ribbon. Stitch an ordinary paper clip (small size, not exceeding

1 in.) at one end, and fix the other end (glue or tin-tack!) to the core of the spool—and there you are. The paper clip dangles beyond the circumference of the spool: you can see it and handle it with ease. Fix the end of your film in the paper clip, rotate the spool, and the tape carries the film into position.

Why on earth nobody else has thought of this before, heaven knows; but it makes the loading of a spool such an easy task that it can be done with one's eyes shut.

In consequence, the making of home-made spools for super-films becomes equally easy. All that is required is some discs of wood, cut from a broom-handle, and discs of cardboard,  $\frac{6}{8}$  in. in diameter. Affix the tape to the disc of wood, drill the centre hole, and the hole for the pin and nail, screw or glue the cardboard wheels on each side of the wooden core. There is no need to cut any elaborate finger-holes in the cards, as the film is attached to the paper fastener which hangs out beyond the edge of the cards.—REV. S. N. SEDGWICK, The Rectory, Liss, Hants.

## THE GOOD COMPANIONS

(Continued from page 302)

The list of those who will welcome fellow-enthusiasts is as follows:—

BROMLEY, KENT.

Mrs. BISHOP, 9 Hayes Road.

BRIGHTON, SUSSEX.

Mr. OLIVER V. HILSON,

"City of Hereford,"

29 Upper St. James's St.

CRICKLEWOOD, N.W.2.

Mr. STANLEY C. CHURCHILL,

77 Mora Road.

HAMPTON HILL, MIDDLESEX.

R. HARRINGTON-MOORE,

71 St. James's Avenue.

HELPSBY, CHESHIRE.

Mr. THOMAS P. LITTLEMORE.

KINGSBURY, MIDDLESEX.

Mr. E. R. CORKE,

31 Kingsmere Park.

LEICESTER.

Mr. A. J. MERRICK,

30 Sandringham Avenue.

LICHFIELD.

Mr. STEPHEN F. BURDON,

"Shoulder of Mutton Inn,"

London Road.

NEWPORT, MON.

Miss M. TENOT,

16 Ronald Road.

RYE, SUSSEX.

G. J. BEYNON,

Rosslyn, Cadboro' Hill.

SCARBOROUGH.

Mr. H. REEVES, Five Oaks, Newby.

SHEFFIELD.

Mr. ALLAN RAMSAY,

331 Ecclesall Road South.

UPMINSTER, ESSEX.

Mr. J. M. GILLVAY,

16 Argyle Gardens.

WOODLESFORD, NR. LEEDS.

Mr. MARTIN PALMER,

Leventhorpe Hall.

Mr. Martin Palmer is giving a "Cine Evening" early in February. Light refreshments will be provided. Will those who would like to attend please write to Mr. Palmer?

## Interchange of Films

ONE of our readers in South Africa—Mr. Victor Smith, of 4, Willow Road, Observatory, Cape—would like to get in touch with another amateur cinematographer with a view to exchanging films of South African scenes for English films, such as those of the Blackpool Illuminations, Crystal Palace Fireworks, etc. Anyone who would like to do this should write to Mr. Smith at the above address.



## FOURTH FOX FILM-AT-HOME NEWS

Advance Notes on the January issue of this wonderful cine diary produced by Fox Photos in collaboration with "HOME MOVIES AND HOME TALKIES."

The Film-at-Home News Reel continues on its triumphant way, and the January issue is as full of varied interest as the most exacting film fan could desire.

Among the current events shown are scenes of the Whaddon Chase Hunt, a characteristically British item, also the return to the Old Country of that world-renowned train, the "Royal Scot," from her tour in Canada; rock climbing in Westmoreland—full of thrills, and shots of the first Girls' Fencing Club in the City of London, taken on the roof of a building.

Another item which will delight children of all ages, from six to sixty, is made up of shots of the Circus at Olympia—good fun this! If the weather holds you will be able to sit by your fire and enjoy the excitement of the Ice Skating Championship at Rickmansworth.

## A Studio for Hire

THERE must be a number of amateur societies and ciné circles who are on the look-out for a studio and projection theatre that can be hired at a reasonable rate. In this connection we would draw our readers' attention to the excellent studio at the rear of 100, Chamberlayne Road, Kensal Rise, N.W.10 (entrance in Clifford Gardens), which can be hired at a nominal charge of about 15s. an evening, including lighting. It will hold an audience of 80 people, is equipped with central heating and washing facilities, and has a 25-kw. lighting installation with two Boardman North arc lamps of 25 amp. each. Enquiries with regard to hiring this studio should be addressed to Mr. B. Ludin, 134, Notting Hill Gate, High Street, W.11.



A Lyons' tea-shop, complete to the last detail, was recently filmed in the studio described in the next column by the Brondesbury Cine Society. Messrs. Lyons kindly lent the complete equipment, even including a uniformed "Nippy"! Another photograph of this studio appears on page 325.

## Home Movie Opportunities for January, 1934

## JANUARY

1	New Year's Day	
1	Bird Show	DALBEATTIE.
2	Aberdeen v. Cowdenbeath	ABERDEEN.
3	St. Paul's Eisteddfod, Welsh	
(approx.)	Music Festival	ABERYSTWYTH.
5	Territorial Officers' Ball	ABERDEEN.
6	Fancy Dress Skating Carnival	EDINBURGH.
12	Fencing: Robertson Sabre Challenge for men	EDINBURGH.
13	Rugby International Trial Final	EDINBURGH.
16-17	Steeplechase race meeting	BIRMINGHAM.

## JANUARY

25	Burns's Festival	FORFAR.
26	Australia Day. Service at St. Dunstan's in the East	LONDON.
27	Amateur Boxing Championship	GLASGOW.
30	Up Helly a' Norse Festival	LERWICK.
31	Hospital Parade	LERWICK.

## During the month:

Curling and ice-skating; Third and Fourth Rounds matches of Association Football; Chelsea Arts Club Ball (London); Rugby matches, and hunting is general.



# MOVEMENT AND SOUND

By ADRIAN BRUNEL

This is the third of the new series of articles by this well-known Director. New readers should make a point of obtaining the first series, amplified in book form and now available as "Filmcraft," by Adrian Brunel, price 3s. 6d. at any book-sellers, or 3s. 9d. post free from our publishers

IT has been pointed out to me that over 10,000,000 persons in the British Isles will see my prolific output of films for the year. I feel like a fish that lays millions of eggs, which, if they all came to fruition, would swallow up the seas in three years—see Ripley. But then, all my eggs do not come to fruition, if that is the right phrase. In fact I rather fear that some of you who read my counsels of perfection, when you see some of my productions, may raise your eyebrows. My reply is to fall back on the old tag, "Do as I say, not as I do." And I do this quickly before you can cry, "Physician, heal thyself!"

Apart from feeling like an industrious fish, I feel like Oscar Wilde when a reader of "The Picture of Dorian Grey" protested that Wilde was hardly a good example of the effect of one's life on one's features. Wilde replied that he considered himself a splendid specimen, "For are not all my bad deeds indelibly inscribed on my face?"

Anyhow, I try to practise what I preach but, like you, I sometimes find conditions too difficult to over-



Costume plays are popular again. An exterior shot at Sound City during the making of "Colonel Blood"

come. So perhaps we can be tolerant with each other and talk over our difficulties without recrimination. And now to the attack.

Amateur films often suffer in a marked degree from a failing that can be cured. It is a failing that has only to be pointed out to the intelligent craftsman for him to be able to remedy it in most circumstances—though, as a specialist in cheap and quickly-made films, I know that with the best will in the world you cannot always manage this. The particular failing I have in mind is a tendency to be static. *Kinema* is the Greek

word for movement, and although there is no obligation to act up to a name given to anything in its infancy, nonetheless movement is a desirable thing in films. Inaction is uninteresting in all forms of drama, unless used specifically to illustrate a contrast. A shot of an animal suddenly halting as it listens and sniffs the air may have dramatic interest—by contrast. A still figure of a man fishing at a running stream may have pictorial interest, a farm hand leaning against a tree may fit in your picture—but a film of nothing but these things joined together without an appreciation of dramatic effect, movement or rhythm are bad cinema.

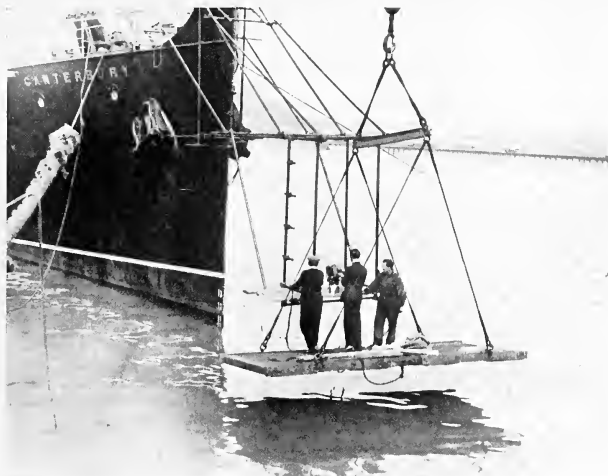
To deal with story films first. People in life sit down and talk, and in life this may be interesting or not—but in a film it is uninteresting, for it is boring pictorially. But in life they also move about and in life this may be infuriating; in films, however, this is more interesting than purely static pictures of people sitting and talking. Here, then, is your justification from real life to move your characters—the old "motivation theory"—and a very sound one, too.

Let us take a concrete example. It is necessary for two characters to be seated by a fire smoking—the two characters, not the fire. Problem: why should they move if they are comfortable? The ash-tray is far from one of the characters, so he gets up and flicks his cigarette ash into it—then selfishly bags it and puts it on the arm of his chair, reseating himself. The second character wants to knock the ash out of his pipe, and so gets up and does so into the fire. Here are two simple motivations for moving your characters, and others are possible. If the Director moves them smoothly and at the right



An interior shot at Sound City from the same film. Amateur movie-makers will be interested in the arrangement of the lights. The film was written and directed by Guy Lipscombe





Cine visitors are often puzzled to know how films are taken showing a ship forging through the sea. Here is the explanation of how one was taken in "Channel Cross-ling"—a Gaumont-British picture now showing

moments, the effect of restfulness can be maintained; but if the Director forgets the mood of the scene he will only achieve an effect of restlessness.

Another variation of movement is with the camera itself. Suppose your scene begins with the two artists coming into the room, *pan* with them from the door to the fireplace in a medium long shot. When they are comfortably ensconced in their chairs, *track* your camera up to them in a medium shot. After holding this a few feet, take alternate *close-ups*, then come back to your *medium shot* and make your movement of the character bagging the ash-tray. Next time you need the *medium shot* vary the angle, and so on.

In this illustration you have the whole basis of animating a scene of conversation; its application is doubly necessary in a talkie, though in a well-designed silent film you would naturally have the minimum of conversation—perhaps first one essential spoken sub-title, followed by reaction in thought conveyed by close-ups and movement inspired by your ash-disposal motivation; then your final crystallised, sub-title, followed by more reaction in thought and decision conveyed by action.

I have claimed that there is little difference between the technique of talkie and silent film production. Here is an admirable example in this scene, which although ostensibly so different in the two forms, in that one is "talkie-talkie" and the other is silent with, say, two sub-titles, yet the basic necessity for movement is achieved in both cases in the same way.

Movement is always easier to achieve in a scene that is shot silent than in a synchronised dialogue scene. In silent

shooting one has not to cope with that bane of dialogue film directors—the microphone shadow. And, again, in a dialogue film there is always the difficulty, if there is much movement, in the microphone correctly trapping the sound. With three or four characters moving about in one scene and talking to each other across the set, the difficulties and rehearsals seem endless—even though you may be working with two microphones. That is why I think there is a future for greater use of post-synchronising scenes other than close shots. I would certainly recommend amateur

talking-film makers to experiment in shooting silent and then post-synchronising.

It is very generally believed that post-synchronising cannot be satisfactory. I will admit that I have seen some shocking examples of post-synchronised dialogue, but there is much more successful post-synchronising in films than is generally believed—for the simple reason that it has often been so well done you do not suspect it. Many ingenious theories for post-synchronising have been thought out, involving mathematical calculations and gadgets of various kinds, but I have never known them to be entirely convincing. They seem to mechanise the tonal quality of the artists and are not even reliable in synchronising. In my view the most expert post-synchronisers of dialogue are the Italians; the reason for this is that they had to be good at it or the cinemas would have perished for want of films.

The Italian Government has forbidden the exhibition of films in any foreign language, and as the number of wired cinemas in Italy has not yet justified a sufficient output of good native pictures, they have had to rely on post-synchronising foreign pictures in the Italian language. To cut out the sound tracks of actors speaking German and to substitute Italian speech wants some doing, but the Italians do it and quite effectively. Sometimes they may have specially-prepared pictures where the foreign actors have mouthed Italian words, but usually the choice of words has been made without a proper appreciation of the subtleties of the language, and it has all been delivered in such a laboured manner that the task of the post-synchronisers has not been much eased.

(Continued on page 318)



On land a moving camera is frequently used to film moving scenes. This shows how the camera preceded a cart in "Mischief"—a B. & D. production

# DORLAND HALL CINE EXHIBITION

## SUCCESSFUL RESULTS

THE first Cine Exhibition to encourage the use and influence of films in the home, lecture-room and industry, closed at Dorland Hall on Saturday (9th). Although it made a special appeal to amateur cinematographers, sales managers and educational and medical authorities, over 10,000 visited the Exhibition, which can be considered eminently satisfactory in view of it being an initial effort.

The rising tide of prosperity in the country is reflected in the remarkable amount of business transacted by the leading manufacturers of home and industrial cinematograph equipment. The value of the apparatus exhibited by thirty manufacturers and distributors exceeded £35,000. Lloyd George set an example by purchasing a complete home-talkie installation for his country house in Surrey. The L.C.C. also purchased a full-sized projector for educational purposes.

Education committees from Scotland, North of England, Midlands and the South sent special representatives, many of whom made purchases of talkie equipment ranging from £60 to £400. Complete talkie apparatus was sold for export to places as far distant as Zanzibar and the Persian Gulf. Representatives visited the Exhibition from Germany, Holland, Sweden, Czechoslovakia, Yugo-Slavia, China, Persia, India, Australia, and New Zealand.

Country parsons enquired for small talkie equipment for Sunday schools, and country gentlemen for talkie equipment for the village club.

A lecturer who visits small inaccessible villages in the mountainous districts in Yugo-Slavia, travelling on horseback, purchased unbreakable record-making apparatus which he will take with him on his travels. Film producers intend to take similar apparatus into darkest Africa to record jungle and native life.

Medical research workers enquired for apparatus to record the sound on a film of the human heart beat and for special microscopic cine cameras.

On the industrial side, numerous enquiries were received from firms who now intend to have their manufacturing processes in their works, actually filmed and shown to their clients, through the various types of portable projectors now available.

The Propaganda Section was visited by Government officials, educational and medical authorities, and representatives from religious bodies.

The Educational Film Bureau arranged for shipments of films to East Africa, New Zealand, South Africa and China.

The Exhibition has proved an outstanding success and will now become an annual event.

A few expressions by exhibitors in various sections:—

**G.B. Equipments, Ltd.** Sub-standard, sound-on-film projectors.

"As the firm occupying the largest space as exhibitors, we consider the enterprise to be a success. Over 370 good prospects have so far been contacted."

**Central Information Bureau for Educational Films.**

"The Exhibition has been invaluable by placing before the public the possibilities of the films as an educational and cultural medium, and we are pleased to hear you intend to hold similar Exhibitions annually."

**Amateur Cine Service.** Sub-standard cameras, projectors, printing and developing.

"The Exhibition has fully justified our exhibiting and we feel sure we have opened up a much wider field for our service."

**Musikon.** Home recording and synchronising equipment.

"The Exhibition has undoubtedly proved the necessary medium for serious enthusiasts to become acquainted with the latest system of recording and cinematography, and we are quite satisfied with the results."

## APPARATUS TESTED

(Continued from page 314)

a photograph of the King. This particular title is available in 9½ mm. only and sells for the very reasonable price of 1s. 3d. Mr. Jackson also supplies ordinary titles to order for prices that compare favourably with any others which have come to our notice.

## Motor Re-wind for the Latest Model D. Bolex Projector

From the same source we have received for review a motor re-wind for the latest Model D. Bolex Projector. A chromium-plated special fitting is slipped on to the detachable spindle of the bottom arm and the reels are then re-wound with the electric motor in approximately 25 seconds. The fitting is interchangeable with both spindles and therefore can be used with either size of film. It is necessary to forward to Mr. Jackson both the bottom spindles complete with pulley and nut in order that a small groove may be made and a hole drilled, which changes do not in any way affect the normal functioning of the machine. The cost of making the necessary alterations and supplying the com-

plete equipment securely packed is only 10s., and we are sure the device will attract many readers.

## The "Dimmit" Home Cine Dimmer

From the Camera & Gramophone Co., Ltd., of 320 Vauxhall Bridge Road, S.W.1, we have received for review the "Dimmit" Home Ciné Dimmer designed for use in conjunction with the ordinary room lights so that these may be slowly faded in and out in the best professional manner. There is no question that the use of a dimmer adds greatly to the comfort of viewing home ciné entertainments and as we have had many enquiries for this type of apparatus we are pleased to add this to our recommended list. The "Dimmit," which is available for any voltage, costs only 25s. and is very well made and strongly designed.

## "STILLS" FROM YOUR CINE FILMS

### Interesting New Albums

WHAT a pity we cannot have a 'still' of that! is a remark one often hears when home ciné pictures of family life are being projected. While it is quite possible for the experienced photographer to make such "stills" from the film, few people have either the skill or the apparatus to do this work. We were very interested, therefore, to receive from Messrs. Charles R. H. Pickard & Son, of 9a Kirkgate, Leeds, particulars of a new service they are offering to ciné users. Having installed special apparatus, this company is now in a position to make 8-mm., 9½-mm. or 16-mm. film enlargements, approximately 2½ in. by 2 in., from either positive or negative stock as required, the prices being very reasonable. For example, from negative stock the first enlargement costs 5d., with six for 1s. 8d. or twelve for 3s.

But perhaps the most attractive feature of Messrs. Pickard's scheme is the supply of vest-pocket albums with either eight or sixteen leaves, in which the enlargements are mounted. The prices naturally vary according to requirements, but, as an example, a complete album with sixteen enlargements from negative stock (all different, of course,) costs 10s. 11d. It is not necessary to have so big an album if only a few pictures are required, and a six-leaf album of enlargements from negative stock costs only 3s. 9d. Seeing that there are some 2,000 separate pictures on a 50 ft. reel of 16-mm. film, or, roughly, 1,000 on a 30 ft. reel of 9½-mm. stock, every ciné camera user should find it possible to pick out a number of perfect little pictures for the purpose. Readers should write to Messrs. Pickard for full particulars, mentioning this magazine. The specimens submitted to us are certainly excellent in every way.

## NEW CINE APPARATUS TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### A New Weston Meter

THE Weston Universal Exposure Meter, which was first reviewed in our December, 1932, issue, has now become the standard instrument with many experienced cinematographers. Although rather high in price (it sells at the present time for £15 10s.), its popularity is still growing.

Some while ago (see our June, 1933, issue) the Weston Electrical Instrument Co. introduced the less expensive model, known as the Model 627, operating in exactly the same manner but lacking some of the refinements of the more expensive model, in particular the method of multiplying the sensitivity by ten by pressing a button, thus enabling the user to take readings in very poor light. We have recently received a further model, which is known as 617 Type 2, illustrated herewith, which has practically all the portability advantages of the Model 627 with the advantage of the multiplying device. The price of the new model is £11.

Comparison with the original large Model 617 instrument shows that the new meter is just as accurate and reliable. The new meter, however, has a more finely divided scale enabling closer readings to be obtained, but this closer reading is naturally accompanied by slightly greater difficulty in perceiving the figures. For our part we have not found the bulk of the original 617 Model any disadvantage, but those readers who like extreme portability will naturally prefer the newer model. As is the case with the

other Weston meters already reviewed, the new type can be fully recommended as a precision instrument of the highest quality. It has been submitted to us by the Weston Electrical Instrument Co., Ltd., Kingston By-Pass, Surbiton, Surrey.

### The Stewart-Warner Companion Eight

In view of the wide publicity that has been given to the 8-mm. size, it is not surprising that firms other than Kodak should have entered the field, and we have now had an opportunity of testing the Stewart-Warner Companion Eight Model 532A—a very compact and neatly made 8-mm. camera, which is illustrated on this page. This camera has several features which distinguish it from other models. It has, for example, three speeds: normal (16 frames a second), low (12 frames a second), and slow motion (48 frames a second). The lens fitted is a Wollensak (a make not very well known in this country but quite popular in the United States), while there are two viewfinders, both of the direct-vision type. The first is built into the camera and gives the user a miniature image through a sighting hole, while the other is of the direct-vision frame type and hinges away from the side of the camera. This finder has two frames, one outlining the image taken by the normal lens and the other the image given by the telephoto lens which can be supplied to order. The front of the camera carries a simple exposure



The Stewart-Warner 8-mm. Camera

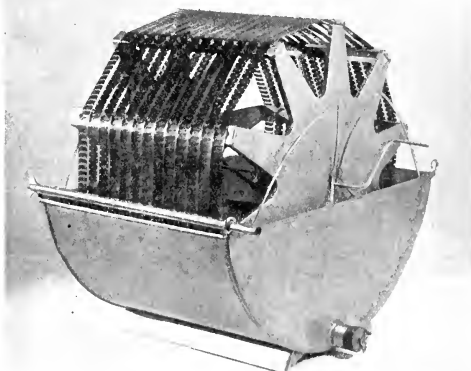
chart, giving the stops for various types of scene, while the base has the usual socket for tripod screw, into which is normally fitted a screw plug attached to a leather carrying strap.

The interior of the camera is very neatly made and well finished and the mechanism on all speeds functions smoothly. The standard Kodak 8-mm. film is used, and after the 25 ft. has been run off in one direction the spools are reversed and the film run through a second time, thus giving two rows of pictures one on each side of the film. At the processing station the film is split up, the two halves being joined end to end so as to give 50 ft. of continuous film, the screen time being the same as for 100 ft. of 16-mm. film.

Altogether an excellently made little camera which should appeal to those who like the new size. It has been submitted to us by Edwin Gorse, 86 Accrington Road, Blackburn. The price is £12 12s.



Above: The New Weston Meter



On right: The "Tripoflo" 16-mm. developing outfit for 50-foot reels

### A New Gevaert 16-mm. Film

Gevaert film has been growing in popularity among home movie-makers for some time, being as a matter of fact the only make of film on the British market which is available in both 9.5-mm. and 16-mm. sizes. We have now received the Gevaert 16-mm. Pan. Super Reversal Cine film, which has gained such a good name for itself in the 9.5-mm. size. It has an excellent emulsion, a very fine grain, good gradation and high speed. The makers' claim for it 1,300 H. & D. or 23 Scheiner, but both Scheiner and H. & D. figures have been so much exaggerated by rival makers that we have ceased to attach any particular importance to them. So far as practical working speeds are concerned (that is, for use with exposure meters) we should rate this film with the super-speed varieties, and we are very pleased with the results we have obtained when exposing it in this way.

As is the case with other Gevaert films, the new 16-mm. Pan. Super Reversal is sold at a price which does not include processing rights. The 100 ft. spool costs 19s. and the 50 ft. 10s., the price for the subsequent reversal processing being 8s. and 5s. respectively. Readers will notice that this makes the total price, including processing, only 27s. per 100 ft., which is appreciably lower than the usual 32s. 6d. charged as the inclusive price for Super Pan. film.

It is interesting to note that this film can be processed either as a negative for those who prefer the negative-positive method or reversed for those who prefer reversal films. The film when processed as a negative and a positive print supplied costs 32s. 6d. inclusive per 100 ft. and 17s. 6d. inclusive per 50 ft.

We congratulate Messrs. Gevaert on their enterprise in marketing this excellent film at such a popular price, and we are sure it will do much to popularise 16-mm. cinematography.

### Dallmeyer Title Service

The well-known firm of J. H. Dallmeyer, Ltd., 31 Mortimer Street, W.1 (whose Title Outfit was reviewed in our August, 1932, issue), are now offering an efficient title service in the 16-mm. size for those readers who do not care to prepare their own, and a specimen title which has been submitted to us as a sample is certainly of a high standard. The prices are very reasonable:—Straight title of 1 to 8 words up to 2 ft. of film ready for splicing cost 1s. 6d. each; 9 to 18 words up to 2 ft. 6 in. of film, 2s.; 19 to 24 words up to 3 ft. of film, 2s. 6d. A minimum charge of 5s. is made and if necessary fades in and out, lap dissolves, animated running titles or combined titles with still and moving objects can be made at a slight extra cost. The company will also undertake to cut and edit customers' films, inserting titles where indicated, at a reason-

able rate. The better the film the greater the need for good titling, and we feel sure that many readers will be glad to avail themselves of this excellent service.

### The Eiconsign Cine Sub-Title Printing Outfit

The Eiconsign outfit, to which a brief reference was made in our last issue, will appeal to a large number of readers who, while not possessing sufficient skill actually to design and paint their own lettering on title cards, yet want to make something a little more original than a title with plain cut-out letters on a board or card. The Eiconsign outfit consists primarily of six transparent stencil sheets out of which are cut several founts of letters, ornaments, borders, etc.; a guide board, an inking outfit, including a special ink material, pad and brush, sundry pins and other accessories.

There are a number of features about this outfit which call for special mention. For example, ordinary stencils are so cut that they leave gaps in certain letters, such as R, which cannot be cut out complete in stencil form, otherwise there would be nothing to support the blank space in the upper portion of the letter; in the Eiconsign stencils such letters are divided into two parts, so that the user stencils the first portion and then overlaps the second, in which manner full-line letters can be made with the greatest ease.

The second special feature is the provision of the guide which enables the letters to be kept in perfect alignment with a minimum of effort. Another feature is the nature of the ink and brush, which remove the risk of smearing, the letters being jet black, sharp-cut, and as perfect as if they had been printed in a machine.

As there are two complete alphabets in capitals and two complete alphabets in small letters, suitable numerals being provided in each case, and as furthermore numerous ornaments are provided, there is no difficulty whatever in making up professional style titles to suit any subject. We had no difficulty in making successful titles at our first effort and can fully recommend the outfit for the purpose for which it is designed. At 21s. post free in Great Britain it represents good value. It has been submitted to us by the Eiconsign Co., Ltd., 92 Victoria Street, S.W.1.

### The "Tripoflo" 16-mm. Developing Outfit

In December, 1932, we reviewed the "Tripoflo" 9.5-mm. drum developing outfit, and we have now received the equivalent 16-mm. outfit, which is illustrated this month. A large number of home movie-makers do not like sending their films to the processing houses to be finished, feeling that they are not really mastering the hobby unless they do everything themselves, including processing. In

the past this has been rather an uneconomical procedure in the 16-mm. size, as the films were until recently sold at a price which included free processing, but since first of all Messrs. Gevaert, Ltd., and later, Messrs. Selo, Ltd., began to market their film at a price which did not include processing rights, there has been a distinct saving in processing one's own.

There are, of course, two methods of processing cine film—the reversal method and the negative method. Each has its advantages, the reversal method enabling the film to be finished ready for projection with no apparatus other than the developing outfit, while the negative method which has the advantage that a great deal better control of the finished print is available, although a printing machine is required to make a positive print from the negative.

The "Tripoflo" 16-mm. outfit consists of a drum for carrying the film and a tank in which the drum can rotate. Both drum and tank are of stainless steel, the tank being provided at the bottom with a plugged aperture through which the solutions can be run off when required, while to one end of the tank is fitted a spray tube to which a length of hose is attached for connection to the nearest water supply.

One of the advantages of the "Tripoflo" method is that the film need not be touched with the hand after it has been wound on and after the final washing it is only necessary to hang up the drum and let the film dry *in situ*. Full particulars of the composition of the various developers recommended are given in the instruction sheet.

The price of the 16-mm. outfit to take 50 ft. of film is £9 10s., and we are sure it will appeal to many readers who like to do everything themselves. The whole apparatus is very well made and functions quite satisfactorily. It has been submitted to us by the "Tripoflo" Company, 135 King Street, Aberdeen. For our many new readers who did not read our earlier review, we may say that a similar outfit for 9.5-mm. film costs £6 10s., and this can be recommended.

### Patriotic Trailers

Too often a home ciné entertainment finishes with a jerk, the last film running out and leaving a glare of white on the screen. A much more suitable conclusion to the entertainment is given by a "trailer" with the words "The End" and with a portrait of His Majesty the King. Mr. W. S. Jackson, of 8 Walton Road, Stockton Heath, Warrington, has recently sent us for review a number of titles, excellently photographed in both the 9½-mm. and 16-mm. sizes, and particularly we were impressed with the continuous animated title of the King, showing the Union Jack waving above the globe, over which was super-imposed

(Continued on page 312)



# The Merry Reel

By REELER

"It seems to me," remarked General Gore-Battleby, "that we ought to think about makin' somethin' rather stunnin' in the way of films in the New Year. Now who's got an idea?"

The Vicar was all for *Hamlet* and the Curate, the Rev. Septimus Poffle, was inclined to think that a Greek tragedy might be even better.

As we all felt sure that Mrs. Motherspoon-Waterbiffle (whose name you will remember is pronounced Moon-Wiffle) would want to play Ophelia and has scarcely the figure for the part, we decided not to have *Hamlet*.

"I quite agree about *Hamlet*," bleated the Rev. Septimus, "but I do think that a play by Sophocles would be fine."



Immediately in the rear of the hindquarters of a policeman's horse

"Wasn't he the fellow who was poisoned with hemlock?" I asked.

"No, no, that was Socrates."

"Well, anyhow, I expect the other fellow deserved it just as much."

"I don't think a Greek play would quite suit our style," said Pottleson. "Greek tragedies are so—er—tragic, aren't they?"

We resolved to go *en nusse* to Mrs. Motherspoon-Waterbiffle's house in order to consult her. She bubbled over with enthusiasm when she heard of the plan and at once produced a bright suggestion.

"I know what we'll do," she cried, "we'll make a circus film. Didn't you know that Mugherry's Mammoth Circus was visiting Sploshbury the week after next? I'm sure that we can produce something really terrific."

The proposal was accepted with acclamation, and it was agreed that everyone should contribute a hundred feet or more if he felt like it. A committee was appointed to edit and title the contributions sent in and make them up into one stupendous film.

We planned it out then and there and drew lots for the various sections. General Gore-Battleby found himself down for the shots of tent pitching,

tent striking, and so on, which would begin and end the film with typical incidents of the arrival and departure of the show. The procession fell to me. Mrs. Motherspoon-Waterbiffle drew freaks and side-shows ("I only hope they won't keep her there when she pays them a visit," said the



The whole thing collapsed like a pricked balloon

General in a stentorian whisper). Flip-persfield found himself in charge of the lion part, whilst the Vicar, the Curate and the rest divided acrobats, jugglers, elephants and bears between them.

It was suggested to Mugglesworth that he might take on the performing fleas, but he threatened to scratch at once.

It was early afternoon when the convoy pulled into Farmer Turmott's big field, and the light was just exactly right.

The General, full of beans and *bonhomie*, sailed in right away prepared to make friends with the personnel. The company appeared to accept him as a man and a brother, and soon he was piling up the footage like anything. He was getting some splendid shots of the erection in a high wind of one of the big marquees when the idea came to him that he could make some extraordinarily impressive exposures from inside it.



When an elephant puts its foot down there isn't much left of a cine camera

He wormed his way beneath the flapping canvas and all went well for a minute or two until a super gust made the tent look for a moment like an airship. There came an ominous creaking from the ropes and next

instant the whole thing collapsed like a pricked balloon. It took about half an hour to disentangle the warrior from the caressing folds of canvas, but the rest of us got some lovely shots of his struggles and his final emergence. Unluckily, in the course of his superhuman heavings, his camera came open and nearly the whole of the film was torn off the reels.

It was a pity that during the procession I found myself inextricably jammed in the crowd and immediately in rear of the hindquarters of an outsize in policeman's horses. Before I could attract the attention of the rider and explain my plight I had missed the Queen of Beauty on her towering car and quite a few other things besides.



The Curate completely forgot cinematography

At long last the kindly bobby became conscious of my plight and secured a better position for me. Then I was able to view some really splendid film-fodder through my viewfinder and I congratulated myself on the wonderful hundred-foot reel that I was making.

Not till later did I discover that the best of inventions can sometimes bring disaster in its train. I had devised the neatest of neat little caps to cover the lens of my cine-camera to keep it free from scratches or dust whilst reposing in the carrying case. Not till the last inch of film had travelled on to the take-up reel did I discover that the cap was still in place.

The Vicar asked me to accompany him when, between the afternoon and evening performances, he went down to the field to obtain some special shots of the elephants. We went up to a burly individual who was lounging about near them.

"My good man," said the Vicar with a beaming smile, "would you—ah—have the—ah—kindness to allow me to make a little cinema film of these crotchahs?"

"Wot, the bulls, you means?"

"No, no, not bulls, elephants."

"We calls 'em bulls."

"Indeed," cooed the Vicar. "Then I trust that they will not roar like the bulls of Bashan."

He slipped half-a-crown into the willing hand of the burly man, who conducted us forthwith into the presence of his little pets. Under their master's guidance they performed every kind of trick short of standing on their heads, whilst the Vicar enthusiastically pressed his shutter.

"And now," smiled the Vicar, "for a close-up of the biggest one." He planted himself a bare yard or two in front of it and pressed the button. The elephant appeared to dislike the whirring noise. Its trunk shot out and next instant the Vicar's cherished cine-camera whizzed out of his hand. Before the bull-man could come to the rescue the elephant had put its foot down and, believe me, when an elephant puts its foot down there isn't much left of a cine-camera.

Mrs. Motherspoon-Waterbiffle had rather a trying time amongst the freaks. The Dog-Faced Man was so smitten with her that he refused to leave her side. The Bearded Lady said she reminded her of her long-lost twin sister and would insist on telling her all about the missing relative. The Living Skeleton joined the group surrounding her, offering

some invaluable tips on slimming, whilst the Fat Lady crowded in to say that she was shortly resigning in order to marry the Boneless Wonder and that for a trifling commission she could secure her job for Mrs. Motherspoon-Waterbiffle.

They pressed so closely round her that, try as she would, the dear lady didn't manage to expose so much as a single frame.

The Curate, deeply interested in the story of the Queen of Beauty's life, completely forgot cinematography. Flippersfield was so flabbergasted by the lions, let loose for his special benefit in the arena, that his shots consisted entirely of muzzy portraits of the finger tips of his left hand. Pottleson, whose *sangfroid* is his strong point, made exposure after calm exposure with acrobats and clowns as his subjects, only to discover later that he had forgotten to insert a reel of film.

Everybody, of course, blamed everybody else for the failure of our circus film. At the moment no member of the Sploshbury Cine Club is on speaking terms with any other, but one folk must talk or bust, and I feel sure that we shall all be matey again before so very long.

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you can get it from one or other of the  
firms advertising in this number of  
**HOME MOVIES**

## "Olympia" Competition Subject No. 3

WE much regret that in announcing the prize-winners in our November issue we gave the credit for an excellent film on Siamese cats to Mr. J. H. D. Ridley, when in fact the film was taken by Mr. E. Barton-Wright, of Edinburgh. We must apologise to Mr. Barton-Wright for this mistake and again congratulate him on his exceedingly well-photographed film.

## "The Swan" Film in Ensign Library

WE are very pleased to learn from Messrs. Ensign, Ltd., that Mr. E. C. Le Grice's prize-winning film in our "Olympia" Competition Subject No. 3, entitled "The Swan," has been included in their 16-mm. Library, and is now available for hire. We strongly recommend readers to borrow this film at the earliest opportunity; it was taken on one of the Ensign eighteen guinea cameras and is a really beautiful piece of work.

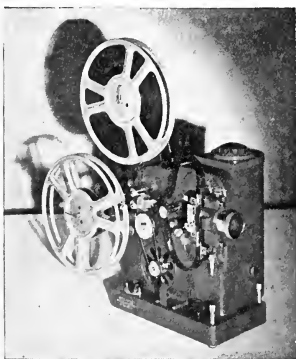
## To American Readers

"Home Movies" is now obtainable from Willoughby's, 110 W. 32nd Street, New York City, and The Bass Camera Co., 179 W. Madison Street, Chicago.

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250-watt Palbe Projector, direct beamed illumination, motor drive, 400 ft. arms, large machine, crystal clear pictures of theatre quality . . . **\$15**

300-watt—16 mm. Ensign Super Projector, Superstite film, dual far-angled, latest rocker sprockets, 2 in. large condensers (passing enormous light), silent gears, automatic spot arm, complete in automatic case with resistance, all complete, Super **\$29 : 10 : 0**  
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91-mm. Pathe Kid, resistance . . .	\$1 17s. 0d.
91-mm. Pathe Camera, f/3.5, hand-crank . . .	\$1 5s. 0d.
91-mm. Cine-Nio, f/3.5 and telephoto . . .	\$9 17s. 6d.
S Motor #1, dual resistance . . .	\$1 17s. 0d.
Amplifier Less 7/11, 200 ft. case . . .	15/-
91-mm. Cine Nio, f/2.8, 100 ft. model . . .	\$27 10s. 0d.
16-mm. Ensign, 100-watt, case As new . . .	\$9 17s. 6d.
16-mm. Kodak C, 100-watt. Case as new . . .	\$8 17s. 6d.
16-mm. Kodak f/1.5, 100 ft. model, case . . .	\$13 13s. 0d.
16-mm. Kodak, 100-watt, case. As new . . .	\$17 17s. 0d.
16-mm. Filmo Camera, f/3.5, case . . .	\$13 13s. 0d.
16-mm. Zeiss Water, Texas f/2.7 . . .	\$12 12s. 0d.
16-mm. Ensign, 250-watt, cost £20. As new . . .	\$27 10s. 0d.
16-mm. Ensign, f/2.5, 100 ft. case . . .	\$9 17s. 6d.
16-mm. Stewart Warner, f/1.5, case . . .	\$13 12s. 0d.
16-mm. Ensign, 50 watt, like new . . .	\$3 17s. 6d.
16-mm. Kodak Auto-thread, 200-watt . . .	\$37 10s. 0d.
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16-mm. News Films, 200 ft. As new . . .	\$2 6
16-mm. Kodak, f/3.5, 30 ft. Like new . . .	\$3 8s. 0d.
Beaded Screen, 50 by 40. Like new . . .	\$4 17s. 6d.
16-mm. Victor Turret Visual Amplifier . . .	\$48 0s. 0d.
16-mm. Kodachrome Filters, f/1.5 . . .	\$2 17s. 6d.
16-mm. Zeiss, 100-watt, cost £20 . . .	\$11 11s. 0d.
16-mm. Bolox, f/3.5, 100 ft. case . . .	\$7 7s. 0d.
Weston Photo-electric Meter . . .	\$4 4s. 0d.
By 40 Silver Screen, 40 rollers . . .	\$19 19s. 0d.
16-mm. Kodak A, 200-watt. As new . . .	\$17 17s. 0d.
100 ft. Hummicks, unused, 10-mm. . .	11 0s.
100 ft. Umekas, 12 films . . .	11 0s.
8-mm. Kodak, f/3.5. As new . . .	\$7 7s. 0d.
8-mm. Kodak Projector. As new . . .	\$7 7s. 0d.
16-mm. Ensign, f/1.5, 100-watt, case . . .	\$12 12s. 0d.
Beaded Screen, 40 by 30. Like new . . .	\$7 15s. 0d.
16-mm. Bolox Projector, 100-watt . . .	\$7 15s. 0d.
Thamner Tripod. As new . . .	\$7 15s. 0d.
16-mm. Ensign, f/3.5, 50 ft. case . . .	\$7 15s. 0d.
1,500-Watt Lamps, on stand . . .	\$5 5s. 0d.
16-mm. Selig, cine-camera . . .	5 6
Zeiss Rangefinder. As new . . .	19 6
Chain Tripods, in case. New . . .	2 6

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# CAN YOU DIRECT A SEQUENCE?

## OUR NEW COMPETITION

### Splendid Opportunity for Lone Workers and Societies Alike

IN order to encourage home movie-makers to achieve a higher standard of film production, we have decided to offer a prize—or rather two prizes, a Gold Medal and a home cine projector—for the best film of any of the specimen sequences described in Mr. Adrian Brunel's new book, "Filmercraft." The Competition is open to both societies and individual workers and the closing date will be April 15 next, thus enabling the final work of editing, cutting, etc., to be done during the Easter holiday. The announcement of the name of the prize-winning individual or society will be made in the June (second birthday) number of HOME MOVIES and HOME TALKIES.

#### Mr. Brunel to Judge

Mr. Brunel himself has kindly consented to take part in the final judging, and in awarding the prize special consideration will be given to how far entrants have followed the precepts set forth in the book. By allowing a choice of sequences in the imaginary film, "Worse Than Death," it will be possible for almost everyone to find

something which can be simply staged, as elaborate sets are not necessary. The sequences can be either indoor or outdoor and the length of the film should be not less than 100 ft. and not more than 200 ft. The Competition is open to 9½-mm. or 16-mm. film equally.

## THE PRIZES

The winner of this competition will be awarded

A "HOME MOVIES" GOLD MEDAL

and the choice of either a Pathe-scope 200-B Projector, if he is a 9½-mm. user, or an Ensign 100-B Projector, if he uses the 16-mm. size

Here, then, is an excellent opportunity for cine societies during the coming winter. Mr. Brunel's current article gives many hints, and meanwhile all would-be entrants should make a point of obtaining the book in question without delay. It can be purchased at any bookshop for 3s. 6d., or obtained direct from Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, price 3s. 9d. post free. Quite apart from the value of the apparatus offered, the winning of the HOME MOVIES and HOME TALKIES Gold Medal for this Competition will be no mean achievement, and we are sure it will be eagerly sought after.

#### Conditions

Readers who propose entering for this Competition should notify the Editor by letter as soon as they have come to their decision, and in any case not later than one month before the closing date. Lone workers who desire to collaborate with others in their district should also write to us in order that, where possible, they may be brought together.

(continued from page 311)

The notable thing about the Italian method of "dubbing" speech is that they ignore all gadgets and simply rely on the artists' eyes and ears. Short sections of film to be synchronised, averaging about 240 ft., are projected again and again for the post-synchronising artists to rehearse. Then they shoot it; the first shot may get it right or they may have to shoot half a dozen times—but even if it is not dead right, provided there are two or three good takes, the editor can usually remedy any points where synchronism has been missed.

If this can be achieved successfully with all these handicaps, think how much easier your task is if you can photograph your artists speaking their set dialogue and then have those same artists saying precisely those same words when you post-synchronise. Unless the difficulties at present existing in ordinary sound production are considerably reduced, I think we shall be forced to adopt silent shooting with post-synchronisation as a large part of our production schedule if we are to maintain any considerable progressive advancement. Amateurs have already begun to experiment with sound production, and I would strongly urge them to consider my recommendation to post-synchronise—even close-shots.

To revert to movement. I have touched on three forms of cinematic movement—the movement of the

characters, the movement of the camera in *panning* and *tracking*, and the changing of camera positions. All three can be elaborated; I have merely given simple examples in illustration; but there is a fourth which is achieved in the editing. To come back to our two men talking; although your script may at a certain point schedule you for only two close-ups of each of the two men, your editor may find that he can cut one of each of these close-ups in half and cross-cut them with effect, so that we have six shots instead of four. (When I say cut them in half, I do not mean this literally, for they would naturally be cut at points where they would most effectively react on each other and not at exactly half-way through each.) This simple process of increasing your cross-cuts applies equally to talking and silent films. But a word of warning—do not extend your cross-cutting just for the fun of it, for an overdose of this can be even more irritating than the "staticism" you are trying to correct.

The foregoing is again merely an illustration—an elementary beginning in our old friend *montage*. It is obviously of great use when applied to straightforward dramatic subjects, but it is in non-dramatic subjects that its maximum effectiveness is revealed. In travel pictures, interest films, and subjects where a mass of material has been shot, either with a rough plan for cutting designed beforehand or

even when shot more or less indiscriminately, the opportunities for obtaining cinematic movement by constant, rhythmic changes of visual images are almost literally a hundred times greater than in conventional dramatic productions.

Almost a classic example of what can be done in this way is Cherry Kearton's popular film "Dassan." Mr. and Mrs. Kearton, for whom Ivor Montagu and I had cut "Tembi," returned from Africa with some thousands of feet of film which they had taken on an island almost exclusively occupied by some hundreds of thousands of penguins. With infinite pains the great camera-naturalist and his wife had photographed these strange birds from every angle and in almost every conceivable condition—but a great tragedy occurred which they were not aware of until it was apparently too late to rectify it. Their principal camera developed a strange habit of "free-wheeling" intermittently—roughly every 3 ft.—so that each time this camera-lapse occurred we got five or six blurred pictures.

When Michael Hankinson, Reginald Beck and I viewed the printed rushes we were so appalled at the catastrophe that we did not know how we could break the news to Mr. and Mrs. Kearton that we considered their film absolutely beyond our ability to edit. So great was their trust in our magic powers, however, that we


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decided to make light of our difficulty and took on the job.

We persevered. After weeks of work with as many tiny sections of film as there were penguins on that island, we exhibited the finished picture, which was declared to be the high-water mark in pre-arranged cinematic design! The Kearslys and our staff had out-montaged Pudovkin. The result viewed to-day may be somewhat out of date—though I'm not so sure—but of one thing I am certain: that it is as fine an example as I know of, of a maximum effect of cinematic movement achieved by patience in editing. We used every trick we could think of: cross cutting of equi-distant shots; quick cutting of shots getting progressively nearer to the object photographed; cross cutting of panning shots all in one direction, then all in the other direction, and finally in contrary directions so that we got a back-and-forth movement; alternating a shot with the same scene reversed, joined so that the left side was where the right should be; in fact, no trick was beneath us to make the most of these interesting, if truncated, shots of penguins.

While I am naturally proud of what we achieved, my real reason for outlining this experience is in order to give a true and concrete example of what can be done to effect cinematic movement by patient editing.

In justice to amateur film-makers, let me admit that there are several distinguished amateur film-craftsmen who have a real appreciation of the value of cinematic movement, but they are almost entirely confined to the makers of travel and interest films. The class of amateur film workers that needs most seriously to consider this particular aspect of their craft is that engaged upon making dramatic subjects. If these people will begin the year by correcting the "staticism" of their productions and by paying more attention to the quality of acting, I think we may get some dramatic subjects to equal their excellent non-dramatic output.

### OUR LETTER BAG

(Continued from page 305.)

proper order, easily inspected and ready to be cemented into their proper place. Another advantage in this method is the fact that the filmer can file these boxes away, if interrupted in his work, and the films are safe.

I shall be reading your magazine next month as Messrs. Klein & Goodman have promised to get it for me.—

Very cordially,

FREEMAN PEARSON TAYLOR.

309, Lansdowne Road,  
Llanerch,

Pennsylvania.

### A History of British Films

OUR readers will be interested to hear that Mr. Adrian Brunel has been asked by the International Institute of Educational Films, which functions under the auspices of the League of Nations, to write a résumé of the history of British Films for the International Encyclopedia of Cinematography, which they are issuing in five languages.

### American Amateur Films in England

THE Bolton Amateur Ciné Association is again making arrangements to distribute American amateur films in England. Three films, all of which have been ranked by "Movie Makers" as amongst the best of the year, will be in England towards the end of January, and Groups wanting these films should make application to the Hon. Secretary, Mr. G. N. Booth, Plodder Lane, Over Hulton, Bolton, at once, giving the dates when they wish to project the films. They should bear in mind that they will be expected to share the cost of Customs and postage, which should not be more than half-a-crown per reel.

# INSTITUTE OF AMATEUR CINEMATOGRAPHERS

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## CHRISTMAS MESSAGE FROM THE PRESIDENT.

THE following message from His Grace the Duke of Sutherland, K.T., came as we were going to press:

"On this occasion I ask the Institute of Amateur Cinematographers to accept my most cordial greetings, and trust that success and prosperity may attend our efforts in 1934."

## I.A.C. GOLD MEDAL OF MERIT.

It is well known by Council that many I.A.C. members take a continuous interest in professional film production, and in recognition of the advances in filmic art that have been made by directors of films, it has been decided to originate a Gold Medal of Merit. This award is to be made annually to the director of the finest taking picture made in Great Britain.

This year the Council have very great pleasure in awarding the first Medal of the series to:

**Mr. Alexander Korda**

for his direction of the outstanding film: "The Private Life of Henry VIII."

As President of the I.A.C., His Grace the Duke of Sutherland, K.T. presented the I.A.C. Gold Medal of Merit to Mr. Korda at the Leicester Square Theatre on December 7th, 1933, and was supported by numerous patrons and members at the ceremony.

## NEXT INFORMAL MEETING.

Please see the centre of this page for details of the next Informal Meeting of the I.A.C. on February 3rd.

## 1934 COMPETITION.

The International Competition of the I.A.C. will be held as usual this year, and it is felt that a revision of the Classes for Entry would be welcomed by many entrants. The following Classes, therefore, may be taken as an attempt to make practically every competitor start level with the others in the same class.

### Class 1.—Scenic Documentary.

Section A.—Town or City Life.

Section B.—Country or Village Life.

This Class will deal with life in general or scenic aspects, the essential character being atmosphere. Individuals or animals will not be necessary to such films, and must only be used as incidental to the setting.

### Class 2.—Human Documentary.

Section A.—Everyday Life.

Section B.—Adventurous Life.

Human interest (which is taken to include animal interest) is the essential characteristic of this section. Backgrounds are to be incidental only.

(Subjects in Section B are expected to be found in the normal routine of life. A Member who is shipwrecked by accident could naturally enter a film of the event, but competitors are expressly forbidden to incur any personal risk in making films for this section, and those who do so will be disqualified.)

### Class 3.—Colour.

In this Class competitors may choose any subject they think suitable, whether in the above sections or not.

Films submitted under this head are not eligible for prizes in other sections, but rank equally with all other films for the International Challenge Trophy.

In each of the above Sections, which are only open to Institute Members, there will be first, second and third prizes carrying Gold, Silver and Bronze Medals. The International Challenge Trophy will be awarded to the best film submitted by any Member or affiliated club of the Institute.

## Class 4.—Photoplays.

Open to individuals or clubs world wide. The "Photoplay" Challenge Trophy.

The "Daily Mail" International Challenge Trophy, now offered for the first time, will be awarded to the best film submitted by any individual or club in any part of the world. Entrance fee, 10s. 6d.

(Details of further classes, sections and prizes to be given later.)

## HEADQUARTERS FUND.

The question of a permanent Headquarters in London was raised by a private member at the Annual General Meeting, and within a few minutes a number of Members had offered sums from five guineas downward to form the nucleus of a general fund to lease or acquire suitable premises.

We put it now before Associates and Members as a body, and invite further support in any sum. Perhaps some generous member has offices which are now vacant and which he will offer to the Institute. Will he?

Apart from the growing volume of office work, it would be a great advantage to have a general meeting place where country members could meet their London friends in the Institute.

## SECOND INFORMAL MEETING.

FULLERS' OAK ROOM,  
REGENT STREET, W.  
SATURDAY, Feb. 3rd, 1934.

Presided over by the Rt. Hon. VISCOUNT DUNEDIN, G.C.V.O.

All the latest equipment will be on show, and the latest Amateur Films will be projected after TEA. Members and Guests are invited.

Price 2/6, including TEA.

Apply Hon. Gen. Secretary.

3 o'clock to 7 p.m.

Tickets are now ready.

## BULLETIN, 1934. IMPORTANT.

Will all Members please fill in and return page 53 of the December Bulletin?

## I.A.C. CINÉ SOCIALS.

Some time ago a Member of Council propounded a scheme which catered for small groups of congenial people who found pleasure in making, projecting, or discussing films, within the confines perhaps of their own homes and gardens. The general principle was similar to that of the Kodak Fellowship. Council have now accepted a proposal for such a scheme, and the "I.A.C. Ciné Socials" have the full support of the Institute. Films will be lent free to Socials under a recognised organiser, and many films otherwise unobtainable, except by paying a fee, can be obtained under the scheme.

Council would be glad if Members would inform them of the advisability of having such Socials in their district, and would also like offers from

Members to organise and direct such Socials. Write to the Hon. Gen. Secretary, marking the envelope "Ciné Socials."

## REGISTERED ASSOCIATE DEALERS.

In accordance with discussions with the manufacturers, the Institute has decided not to appoint any further MANUFACTURERS as Associates. This is in the best interests of both the Institute and the Trade.

Council have decided to be rigid in their appointment of Associate dealers to the Institute. The dealer must be fully acquainted with the requirements of amateur cinematography, and be willing to sign an agreement that he is able to render practical service to his private collection room, and is generally in a position to popularise this important hobby. The Associate dealer's annual subscription is now £2 2s., with an entrance fee of £1 1s.

The Institute of Amateur Cinematographers, which is governed by no outside influence whatever, is designed to provide a centralisation which shall weld together the whole body of bona fide amateur cine workers. Although it has been in existence just over a year it has already received enthusiastic support from hundreds of individual cine workers, many of whom have only recently taken to the hobby. In no sense competing with the local cine societies, and aiming first of all at helping the lone worker, it is able to give great assistance in bringing together those who are working along specialised lines. Every member on joining receives an I.A.C. badge and a certificate of membership. An animated film leader is also supplied free to every member, either in nine or sixteen millimetre gauge as desired, this forming an excellent means of indicating to your friends that you also belong to this already famous Institute.

## FROM THE INSTITUTE'S MAILBAG.

"I am fired with enthusiasm re the I.A.C., and wish to enter the membership per home campaign. I have already roped in several."—RAYMOND THOMAS, Harant.

"I should just like to say how much I appreciate the I.A.C. It is an undoubtedly excellent Institution—long may it flourish."—J. R. HAWKES, Newcastle.

"I found the technical booklets you sent extremely interesting, informative, and certainly consider them as ample reason for the existence of the Institute, without considering the many other benefits derived from it."—JOHN SORBE, Glasgow.

"I may say that I hesitated about joining the I.A.C., but would hasten to add that in my short experience of the Institute I have been tremendously impressed with the efficiency of the organisation."—BULLOCK, London.

"We wish to express our sincere appreciation to the Council. We consider the work done by the Institute in the short time it has been in existence is very wonderful, and we wish you success for the coming year."—MR. AND MRS. RONALD L. ANDERSON, Longfield.

"I would take this opportunity of expressing my appreciation of your excellent service, and would say that it is worth every penny of the subscription to be a member."—J. A. TUBBS, Rugby.

"I must say that I am proud to be a member of the Institute, and consider that the Bulletin alone is worth the subscription."—N. HUMBER, Sheffield.

"Let me take this opportunity of thanking you for the very interesting booklets received to-day, especially the one on sound. Information re Customs regulations of different countries. This is just what I wanted."—MISS D. UTEBERGER, N.W.S.

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# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the **FOURTEENTH** of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

**F**OLLOWING the film from the camera in the studio and the recording machines in the background, we have traced the various processes and have finally arrived at the stage of positive prints. This is very nearly but not quite the end of the story of the life of a sound film. Such subjects as editing and cutting are outside the more mechanical technicalities of the present series of articles, but have already been covered in **HOME MOVIES AND HOME TALKIES** and fully explained in "Filmercraft."

## The Moviola

Apart from the artistic, film viewing and cutting introduce certain

difficulties which, however, have to a large extent been eliminated by the invention of the Moviola. Even when we ourselves essay to edit a few hundred feet of film we are apt to discover that the theory is far more pleasant than the practice which seems to consist mainly of losing, recovering and mis-splicing odd lengths of film. It may well be understood, then, that the cutting room dealing with millions of feet of sound-on-film positive has to be well organised and likewise properly equipped if it is to avoid chaos.

We have already stressed the point that the first prints obtained from a pair of sound-on-film negatives consist of (1) the picture with the blank sound track, and (2) the sound track with the blank picture. As we have already explained, a single print can be obtained by use of a special printing attachment, but under production conditions viewing is necessary before this stage is reached, therefore by means of some device we must project picture and sound in synchronism while they are on separate lengths of celluloid.

The obvious solution would be to couple two projectors together, using one for the picture and the other for the sound. As a matter of fact this works quite satisfactorily for ordinary projection, and we believe that when

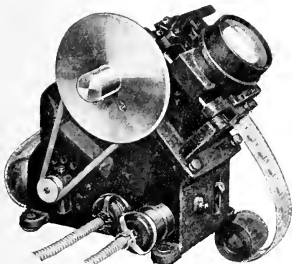


Fig 63. The silent section of the Moviola

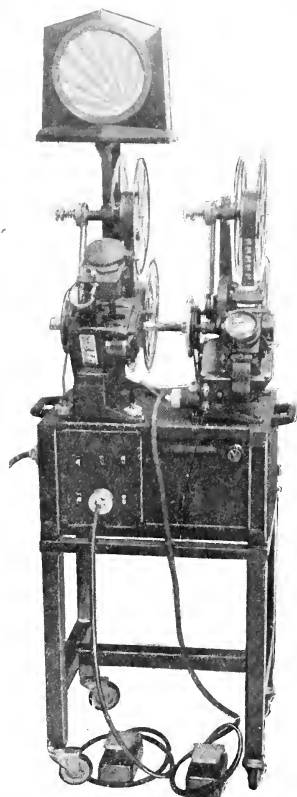


Fig 64. The complete Moviola equipment

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the synchronised version of "Hell's Angels" was first projected in London dual projectors were used in this fashion. The reason for this was that the picture was first made as a silent and largely synchronised. Owing, however, to the wonderful value of some of the aerial photographs it was not thought advisable to shave away room for the sound track, and so this had to be recorded on separate film.

Reverting to the question of film viewing, quite evidently we shall want to start and stop perhaps every few minutes. This introduces a very real difficulty because of the intensity of illumination and the weight of the moving parts of ordinary projectors. Even a fully laden 16-mm. projector over-runs some distance when the power supply is cut off, and this is sufficient to make cutting an irritating task.

To overcome this trouble the Moviola Company introduced their film viewing and sound reproducing machines which are a type of "peep show" cinematograph something after

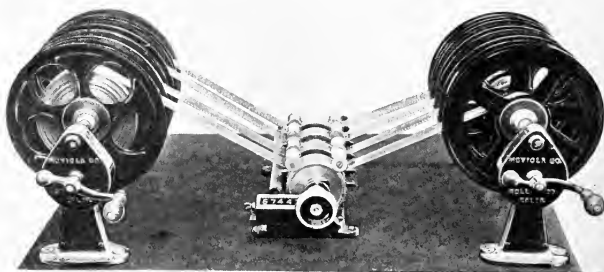


Fig 65. Two rewinders and a synchroniser

ism of an old projector and might well find application in the activities of amateur clubs. All one needs is an intermittent movement, a source of illumination and a suitable lens.

For sound-on-film work we have a film viewing and sound reproducing machine such as shown in Fig. 64,

"clapstick." In spite of these precautions sometimes sound and picture get adrift and have to be rematched. Besides this there are those cases where stock sounds have to be fitted in. Jobs of this character usually fall to the lot of the viewer and for synchronising a fairly large picture has to be projected since the image of the ordinary Moviola may not show sufficient detail. Another aid in re-winding synchronised films will be seen in Fig. 65, which shows two rewinders and a synchroniser. The photograph may engender envy in a few of us and it certainly must be a pleasure to rewind four reels at the same time.



★

Fig 66.

This picture shows two variable density sound-tracks recorded by the light valve. That A (left) is an ordinary recording while B (right) is exactly the same sound by the noiseless method

★

### Noiseless Recording

The rather contradictory phrase "noiseless recording," which once underwent humorous treatment by the critics, nevertheless represents the greatest step since the commercial initiation of the talkies. What is noiseless recording and how can you tell it from ordinary recording?

It will be remembered that only a few years ago when Al Jolson was sentimentalising in "The Singing Fool," there was much controversy on the quality of reproduction by sound on film as compared with sound on disc. Everyone will remember the "Movietone Follies" which was sound on film while the "Singing Fool" was sound on disc. In those days there was very little doubt that sound on disc gave better reproduction mainly because of the immense amount of surface or ground noise associated with sound on film. Even nowadays we sometimes hear ground or surface noise as a species of hiss most noticeable when there is supposed to be silence. As a matter of fact this was why in the earlier talkies there was so much talking and music—everybody feared the recording of a "silence"!

The reasons for ground noise are numerous—imperfectly silent studios and incidental noises on the set among them—but the chief culprit is the sound track where the most infinitesimal dust particles and scratches become magnified to an

(Continued on page 331)

the style of what one sees amongst the automatic machines on piers and amusement places. This is perhaps unfortunate comparison and it must not be thought that the products of the Moviola Company are other than first-class instruments.

Fig. 63 shows what we might term the silent section of a Moviola. It will be seen that it consists essentially of a suitable viewing objective through which one can observe a brilliant image of the film. The apparatus is motor driven and usually controlled by a pedal which, besides cutting off the power, applies a brake so that the stoppage of the film is practically instantaneous and one is thus enabled to locate position almost to a single frame.

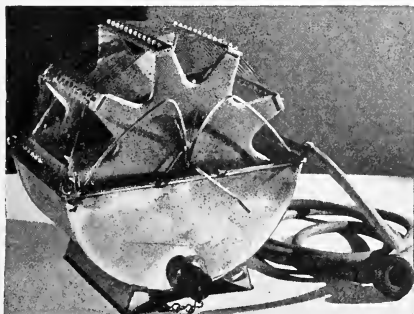
In passing it might be pointed out that a similar arrangement can very easily be constructed from the mechan-

which consists of the silent unit already described and now seen to the right, another similar unit fitted with a photo cell, amplifiers, and a loud speaker and headphones. It is altogether a miniature sound-on-film projector complete in every detail except for the screen and certain of the larger models even arrange for this. One can listen to the sound through the headphones or alternatively switch on to the loud speaker. At the bottom of the photograph will be seen the two pedals controlling the mechanism. For viewing and cutting these machines are invaluable and have almost entirely replaced the old-fashioned system of using projectors and a screen.

We have already mentioned how synchronism of picture and sound can be achieved either by use of a "fogger" or by the method of the

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MODEL 607

The Photonic light-cell exposure meter. Easily carried. Always dead accurate. For all sub-£8 : 10 feet and lights

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A splendid movie-maker at a popular price. Has f/8.3 anast. lens and strong clockwork motor £6 : 6 drive. Nine monthly payments of 14s. 6d.



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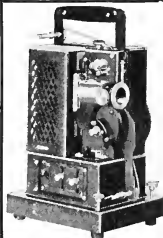


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50-watt 50-volt lamp. Special optical system. New-type take-up. Reverse mechanism

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16-mm. cine camera. Spring drive, 100 capacity, 4 speeds, f/8.5 lens. A brand new bargain. £7 17s. 6d. Nine monthly payments of 18s. 5d.



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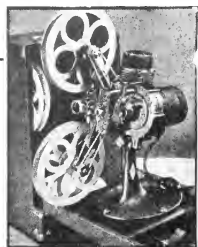


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With 750-watt Lamp. Aero cooling.  
Automatic rewind. Imagine the amazing  
brilliance with this 750-watt projector (500-  
watt lamp can be used when desired). Built  
with fine precision. Films last 10 times as  
long with Filmo. Suitable for Kodascope.  
The special price only ... **£63**  
With de luxe case.

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750-watt, entirely gear driven. The **£93**  
Super Filmo. Guaranteed for 3 years



Only 2 left of the  
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SUPER MODEL 3

Turret camera. Speeds,  
8, 16 and slow-motion.  
Optical finder with  
distance adjustment.

Dallmeyer Triple Anast. f/2.9. Turret head  
provides for two other lenses. **£29**  
(Usual price £46) BRAND  
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### TWO NEW CINE ITEMS!

**BOLEX G.619 PROJECTOR.** The latest  
for 9.5 and 16 mm. films. All gear  
driven. 250 or 500-watt lamp ... **£46**

**NEW "BLENDUX" CINE METER.** The  
photo-electric cell meter. Ensures accurate  
readings in any light... **£4 0**

### EXAMPLES of our BARGAIN VALUE

Model C Kodascope, chariot control, first class  
condition, with resistance ... **£9 17s. 6d.**  
Model C Kodascope, with supplementary resistance.  
Good condition... **£7 7s. 6d.**  
Pathoscope Home Movie Projector, type C motor  
dist. resistance. New price £10 1s. As new.

De Vry 16-mm. Projector, Dallmeyer f/1.8 lens, 300-  
watt lamp, resistance, carrying case. Cost over £40.  
As new ... **£17 6s. 9d.**  
Pathoscope Motocamera de Luxe, f/3.5 lens, 5 chargers.  
As new ... **£7 2s. 6d.**

Filmo 70-A Camera, f/3.5 Cooke lens, 16mm. 5  
speeds 8, 16. Leather case ... **£18 18s. 6d.**  
Model B Motocamera, f/3.5 lens, complete with case.  
New price £6 10s. ... **£4 10s. 0d.**

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### An Inexpensive Screen

IT is sometimes thought that a good  
ciné screen must necessarily be  
expensive but that this is not the  
case is easily proved by an examina-  
tion of the excellent double surface  
rigid screen, measuring 31 in. by  
25 in. in its frame, which we  
have received from the Camera &  
Gramophone Co. The screen has an  
excellent silver surface on one side  
and a gold surface on the other, this  
latter giving a very pleasant warm  
effect to open air films—indeed, the  
effect of using a gold screen resembles  
that given by a yellow tinted film. By  
manufacturing these screens (known as  
the "Duplex") in large quantities, it  
has been possible to market them at  
the very low price of 12s. 6d.

### "Snowed Under"

We are asked by Mr. W. S. Jackson  
(8 Walton Road, Stockton Heath,  
Warrington) to apologise for any slight  
delay in execution of orders sent by  
readers of HOME MOVIES AND HOME  
TALKIES, for his "King Trailer"  
and other successful lines. He insists,  
however, on giving every possible  
attention to orders even though it  
means working overtime, a fact which  
we are sure our readers will appreciate.

At the present time new lists are  
being prepared giving details of the  
Title Service, reducing the density of  
under-exposed film, King Trailer,  
Black Trailer Film, focusing strip, eye-  
reading titles, etc. A list will be posted  
to any reader who sends a card to Mr.  
Jackson.

### A Real Success

A cheery letter reaches us from our  
good friends, Fox Photos, which we  
feel will be of interest to all readers  
of HOME MOVIES AND HOME TALKIES,  
who will be glad to learn at first hand  
that the enterprise and courage of Fox  
Photos are meeting with the success  
they deserve. This is the letter:—

"The six magazine and feature  
films we produced specially for the  
Christmas market have met with an  
instant success all round the country.  
These films have been bought by  
movie-makers everywhere, and have  
been placed on hire in the cine libraries  
of dealers throughout the country.  
As there is obviously a very urgent  
need for new and specially produced  
films for the home cine, we are start-  
ing, early in the new year, on the  
production of more of these films,  
and we hope to have up to fifty ready  
by next winter.

"All these films are taken on 16-mm.  
cameras, and therefore for the first  
time the home owner gets the full  
benefit of the quality of photography  
only possible when direct prints are  
made from the original negative."

### Free Oiling and Advice Service

The store of Mr. Edwin Gorse  
(86 Accrington Road, Blackburn) is  
open to any reader of HOME MOVIES  
AND HOME TALKIES, who would like  
to inspect the very latest cameras,  
projectors, or accessories. He can  
stroll round at his leisure and enjoy  
himself amongst the range of appa-  
ratus on view, without feeling that  
he need spend any money.

A free oiling and advice service is in  
evidence and any reader can take  
advantage of it, to his benefit. There  
is a 9.5-mm. Film Library of all the  
super reel films in Pathe's latest  
catalogue; all films are guaranteed  
perfect and are new ones supplied  
from Pathescope, Ltd., this year.  
Fox news-reels and feature films are  
on hire in 9.5-mm. and 16-mm.

A new service, of use to postal  
readers, is that any camera, pro-  
jector, or accessory will be sent on  
approval by post anywhere; an ex-  
change service, or deferred terms, can  
be arranged to suit any reader. A  
camera that is causing some attraction  
is the new 8-mm. Stewart Warner  
with its three speeds, interchanging  
lenses, slow motion and other features.

Postal enquiries are welcome, and  
their Cine Department is at the service  
of all HOME MOVIES AND HOME  
TALKIES readers.

### The "Midass"

We know—because they have said  
so—that very many of our readers  
are interested in this most ingenious  
piece of apparatus. We know, too,  
that there was a considerable interval  
between the time when it was first  
shown to the public—at the Ideal  
Home Exhibition in May—and sup-  
plies becoming available; but this  
was due to the very high standard  
Messrs. Camera-Projectors set them-  
selves and their refusal to lower this  
standard when difficulties were met in  
reaching it in mass-production.

However, all's well that ends well!  
Everyone who had ordered a "Midass"  
received it in time for Christmas—  
and, after inspection of actual produc-  
tion models, we should like to con-  
gratulate Messrs. Camera-Projectors  
most warmly on making a highly  
efficient piece of apparatus.

### A Masterpiece for the Home

That stirring and beautiful picture,  
"White Hell of Pitz Palu," is now  
available in the Ensign Show-at-Home  
Library, and should be shown in the  
homes of all who want to give them-  
selves and their guests a thrill.

A new title writer has also been  
put out by Messrs. Ensign, Ltd.  
(88-89 High Holborn, London, W.C.1)  
especially designed for making titles  
with the Auto and Super Kinecam  
Cameras. It is an efficient and work-  
manlike piece of apparatus, which costs  
only two guineas.

The various catalogues published  
by Ensign, Ltd., are more than  
usually interesting. You should write  
to them and keep them by you for  
reference.

# News of Ciné Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th January.

**ACE MOVIES, LONDON.** Hon. Secretary, E. G. Nottley, 32 Clitheroe Road, Clapham, S.W.9. The postponed annual general meeting was held recently in the studio, and Ben Carleton was elected chairman and hon. treasurer, E. G. Nottley was elected hon. secretary in place of Miss M. Wix, who retired; Jack Fisher, studio manager; and Messrs. Kindred, Sonin and West to the Production Committee.

"Driftwood," the latest production, was recently completed in record time, having been made entirely in about eight weeks from start to finish, which is not so bad for a three-reeler. "Driftwood" is a rather unusual story for amateurs, and is expected to be well received when it is publicly exhibited. At present it has been entered for the B.A.A.C. Competition, together with "The Second Crime," the film made by Eric G. Nottley and Ray Sonin. The latter is also an "unusual film." It has been decided to run another series of film shows in the club's model theatre in the studio from January 28 to February 4, 1934, and in view of the limited seating accommodation early application for tickets should be made to the hon. secretary. The show will be held on each night during the week, and will include the premier showing of "Driftwood" and "The Second Crime." The previous show, held early in 1933, was a great success.

A new type of membership has now been formed for those who like to come down to the studio and see films and join in the other activities of the club, and members

will now be admitted on this basis for a subscription of ten shillings a year. Full details of this scheme can be obtained from the hon. secretary, together with the necessary entry forms.

It is intended to develop more extensively local interest in the club, and anyone residing in Stratham or the surrounding districts who is interested should write to the hon. secretary or visit the studio on any Thursday evening at 9.0 p.m. to be "shown round."

A story competition is now in progress to decide on the next production and all members are eligible to compete. The present time is, in fact, a most suitable occasion for joining the club. Films from other societies are frequently shown on Thursday evenings, which are "Club Nights."

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary, Marjorie Sheldrake, 14 Jocelyn Road, Richmond. Since the issue of our last report, which described the showing of our premier presentation, we have progressed with great rapidity towards the preparation of our next script. Miss Vera Cresswell's winning scenario, "Revenge," has unavoidably had to be held over until the near future owing to one or two drawbacks.

We have, however, decided upon our next production, which is an original story based upon a young doctor's fall and consequent rise to fame. This new script is entitled "Mandeville's Choice," and re-



The Brondesbury Ciné Society's Studio (see page 326)

## BARGAINS

**BOLEX P.A. PROJECTOR,** forward and reverse drive, takes Pathé notched films, latest model, special Meyer projection lens. List £26 5s. **£18 19s. 6d.**

**ENSIGN 16-mm. PROJECTOR,** motor drive, resistance for all voltages. Cost £20 5s. **£6 19s. 6d.**

**PATHESCOPE "HOME MOVIE" PROJECTOR,** complete with tank, flex and case in perfect order and condition. List £6 15s. **£3 15s. 0d.**

**PATHESCOPE "KID" PROJECTOR,** complete with resistance for any voltage, exactly as new. List £2 15s. **£1 19s. 6d.**

**BELL & HOWELL 57 R.S. PROJECTOR,** 750-watt lamp, latest model, only used a few times, as new. Recently cut over 250. A real bargain. **£49 19s. 6d.**

**PATHESCOPE "LUX" PROJECTOR,** complete with resistance and carrying case. New condition. List £21. **£12 15s. 0d.**

**BELL & HOWELL MODEL "75" FILMO CAMERA,** 13.5 Cooke anast., takes 20 or 100ft. film, leather case. List £37. **£15 15s. 0d.**

**ZEISS IKON KINAMO,** 12.7 Zeiss Tessar, as new. **£9 15s. 0d.**

**ALF CINE CAMERA,** 13.5 anast., 3 speeds, as new, takes Pathé films. **£5 6s. 0d.**

**PATHESCOPE MOTOCAMERA "B,"** 13.5 anast., as new. List £6 6s. **£3 19s. 6d.**

**PATHESCOPE MOTOCAMERA DE LUXE,** 13.5 anast., perfect. List £10 10s. **£5 6s. 0d.**

**50 ONLY.**—Special de luxe carrying cases to hold Pathescope 200 B projectors, resistance and spare reels, 2 locks and keys, strong carrying handle. Usual price 20s. **Special offer 17 6.**

**F.2.9 Zeiss Anastigmat,** to fit Motocamera de luxe, as new. List £10 6s. **£6 6s. 0d.**

**20-mm. DALLMEYER SUPERLITE LENS,** to fit 200 B projector. Gives a large picture in a small room. List price £4 4s. **£2 10s. 0d.**

## THE CAMERA CO.

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VICTORIA, S.W.I. (1 minute from Victoria Station)

Telephone: VICTORIA 2977.  
Hours of Business:  
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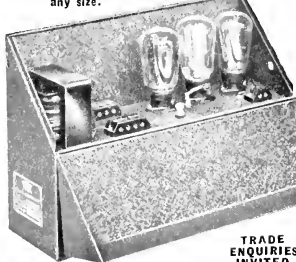


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**TRIX**  
SOUND  
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For Reproduction and Recording by any system.  
Amplifiers, all-mains, from **£10 10 0**  
First grade recording microphone **£3 10 0**  
Microphone control box **35/-**  
Double Turntable with mixing controls for accompaniments and re-recording **£12 10 0**  
Projector Transformers—any size.



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The TRIX ELECTRICAL COMPANY, Ltd.,  
8.9 Clerkenwell Green, London, E.C.1.  
Phone: Clerk: 3014/5.

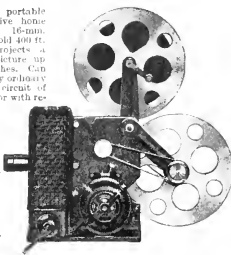


## TAKE YOUR PICK OF THESE PROJECTORS

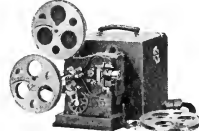
### KODASCOPE Model C

Is a compact, portable and inexpensive home projector for 16-mm. film. It will hold 400 ft. of film and projects a brilliant picture up to 40 by 30 inches. Can be run from any ordinary house-lighting circuit of 100-120 volts, or with resistance.

'KODASCOPE' MODEL C.  
Incandescent lamp, 100-120 volts, 110-115, 2 in. film.  
Est. 18s. 6d.  
200-230 volts, \$1 17s. 6d.



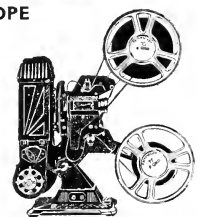
### BOLEX for 9.5-mm. and 16-mm. FILMS



Latest 6610 Model, with super illumination, 400 to 500-watt lamp for big shows—also takes 250-watt lamp for home use. No spring bands—entirely gear-driven, for 9.5 and 16-mm. film.  
\$48 Os. Od.  
Resistance, 37s. 8d.

### PATHESCOPE

The NEW PATHESCOPE "200 B" PROJECTOR, for 9.5 film, throws an exceptionally brilliant, flickerless 10 ft. picture. It is equally suitable for ordinary home projection or for public entertainment, and is fitted with a powerful 200-watt lamp (lan. cooled) for



DIRECT ILLUMINATION,  
£15 Os. Od.

### ENSIGN SILENT SIXTEEN 100B

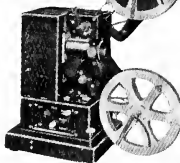
Here is a projector which entirely revolutionises the practice of home cine projection. It is so portable that it takes no trouble to prepare for showing that a portable gramophone or wireless set. Self-contained—quick set, operation, air cooled by fan from motor—powered by high intensity lamps.



100-230. Dullmer Superette 11.8 projection lens. Price complete  
£17 10s. Od.  
300B Birth-Power Model, £29 10s.

### THE NEW SIEMENS

For 16-mm. film, 200-watt lamp, gives brilliant illumination. New chain drive. Air cooled. Self contained resistance.



Price £36

SECOND-HAND KODASCOPE "A" 250-watt lamp. As new, cost £75. For half list price £37 10s. Od.

SANDS, HUNTER & Co., Ltd.  
37 BEDFORD ST., STRAND, W.C.2

quires a great deal of careful handling owing to the fact that the greater part of the story is interior work. We are generating about 16,000 candle power on the sets and also using two cameras so as to obtain different angles which should give very effective results.

The members of the above society would like to join with the president in wishing HOME MOVIES and HOME TALKIES a happy and successful New Year.

**BARNSELY AND DISTRICT AMATEUR CINEMATOGRAPHY CLUB.** Hon. Secretary, C. P. Charlesworth, Highbury Bond Road, Barnsley. This society was formed on November 29 with the object of consolidating the interests of amateur cine enthusiasts in Barnsley. The subscription has been fixed *pro tem.* at 5s., and all persons interested in amateur cinematography in Barnsley and district are invited to communicate with the hon. secretary.

At a meeting held on December 11, Mr. Eyre brought his projector and gave a most interesting show of two films, one taken indoors and the other taken of the "Old Crooks" run to Brighton. Arrangements were made regarding the taking of the visit of the Prince of Wales to Barnsley to open the New Town Hall, the results of which will be shown at our next meeting on January 3 at 8 p.m.

**BELFAST AMATEUR CINE SOCIETY.** Hon. Secretary, S. S. Green, 107 Victoria Street, Belfast. This society comes to the close of a very successful year, having completed two productions, besides fitting up very good club rooms with ample facilities for members; and we have every hope of making 1934 an even more successful year. The last month of the year 1933 was made more enjoyable through being able to project the winning film in the Scottish Film Festival, "All on a Summer's Day," due to the courtesy of Mr. William Fleming, of The Meteor Film Producing Society, Glasgow, who afterwards spoke to members about this film and other matters relating to amateur films in general. We have now under consideration two scenarios, both of which will shortly be in the course of production, and on the social side we are holding our annual dance in the Carlton on January 16, 1934, which cine enthusiasts and others will be welcome.

**BRONDESURY CINE SOCIETY.** Headquarters, Kensal Rise, N.W.10. Hon. Secretary, L. A. Elliott, 40 Peter Avenue, London, N.W.10. With the passing of 1933, we desire to place on record this society's appreciation of the assistance rendered us directly and indirectly by HOME MOVIES and HOME TALKIES. The fact that many of our members are readers has frequently helped us to overcome difficulties both technical and otherwise, while the regular acceptance of our reports has brought us many new friends and has contributed largely to the continued growth of the society. In thanking the publishers for this generous co-operation, our members wish both the Editor and staff all the best for the New Year.

As a first report for 1934, and for the benefit of new readers, perhaps the repetition of details previously published may be of service. The objects of this society are: (a) to systematise and collate all existing means for the advancement of amateur cinematography and to develop new sources of progress whenever and wherever possible; (b) to facilitate social intercourse, exchange of ideas and co-operation between all who practise or are interested in the art of amateur cinematography; (c) to produce films and to provide a hall and studio for the use of the members; (d) to organise entertainments, lectures and so forth for the purpose of arousing interest, obtaining

support or otherwise advancing the general well-being of the society and the promotion of its aims; (e) to encourage and assist every kind of effort, both individual and collective, which may tend to foster and elevate the art of amateur cinematography.

The society's premises are central heated, cover about 1,400 sq. ft., and include a projection hall capable of seating an audience of nearly 100 persons. Lighting (arc and incandescent) now totals nearly 25 kw., and as sound equipment, an amplifier with an output of 10 watts is in course of construction. A wide choice of cameras, projectors, scenery and props is available, and for exhausted members a comfortably furnished rest room. (Restoratives are not provided.)

Readers who wish to know what else this society can offer should call any Tuesday or Friday evening after 8 p.m. at our studios, which are situated adjacent to Kensal Rise Station at the rear of 100 Chamberlayne Road, entrance being in Clifford Gardens. Any genuine amateur cine enthusiast may be assured of a hearty welcome, particularly members of the B.A.C., I.A.C., and A.C.L. Lone workers are invited to show their films (9.5 mm. or 16 mm.) at our projection evenings held at least monthly. Guest tickets for these and other fixtures may be obtained free on application. The syllabus for January includes a lecture on the 9th by Mr. George H. Sewell, F.A.C.I., comparing the outstanding amateur productions of a few years ago with those of to-day. All communications should be addressed to the hon. secretary.

**COVENTRY.** Mr. F. Johnson, 52 Up-lands, Stoke Heath, Coventry, is anxious to start a cine club in his district with the object of holding projection meetings during the winter and starting a production next summer. Anyone interested is invited to write to Mr. Johnson at the above address.

**CRYSTAL PALACE KINE CIRCLE.** Hon. Secretary, Major E. F. Anderson, Oakwood, Fountain Road, Upper Norwood, S.E.19. Productions are going apace and they now consist of a Dream Fantasy; a pantomime, "Sleeping Beauty"; and a third, which is a secret and something new to the screen—amateur or commercial. The first of these productions will be completed before these notes appear in print.

The Crystal Palace Kine Circle combines the work of a club with the social amenities of a circle. The Club side comprises eight males, all of whom have experience in some branch of the art and each has a camera or cameras; the Circle side consists of the people who are asked to take part in the productions, without any financial commitments other than provision of the costumes worn by themselves. At the moment there are thirty-five participants in the productions and five cameras in use, from Kodak Eight to standard 35 mm.

Projection is at the studio or in the homes of one or other of the members, and a number of requests have been received from readers of HOME MOVIES and HOME TALKIES for permission to send films to be projected and criticised. With the exception of the Kodak Eight, processing is done entirely by the members, whether negative-positive or reversal, though the former method is generally used.

Interested inquirers should write to the hon. secretary at the above address.

**DORSET AMATEUR FILM PRODUCTIONS.** Hon. Secretary, G. H. Chalker, Junior, 4 St. Edmund Street, Weymouth. This society has just been formed and its membership at present totals seven, so that there are plenty of vacancies for new members. It is intended to film a mystery



thriller in the New Year, the scenario for which is being prepared by Mr. R. Pitman, and a studio has been equipped for taking the interior scenes. Anyone interested should communicate with the hon. secretary at the above address or with Mr. J. Boulton, 6 St. Thomas Street, Weymouth.

**EASTBOURNE.** An amateur cine society has been formed in Eastbourne, and the Hon. Secretary, Mr. G. E. Inskeep, of 154 Terminus Road, Eastbourne, will be glad to hear from anyone interested. The first meeting will be held on Wednesday, January 10, when Mr. G. H. Sewell will be one of the speakers.

**HALIFAX.** Mr. V. Smith, of 178 High Road, Well Lane, Halifax, is anxious to start an amateur cine club in his district and would like to hear from any one interested.

**INDEPENDENT FILM-MAKERS' ASSOCIATION.** Hon. Secretary, G. A. Shaw, 32 Shaftesbury Avenue, W.1, Hon. Treasurer, J. C. H. Dunlop, 4a St. Andrew Square, Edinburgh. This association has been formed for the purpose of bringing together and assisting those who are interested in the production of documentary, experimental and educational films. It will put members in touch with each other and, where practicable, will arrange that several members, though living in different parts of the country, may work together as a unit on one film. The Advisory Board includes Anthony Asquith, Andrew Buchanan, John Grierson and Paul Rotha, who will be willing at all times to place their expert advice at the service of members.

The annual subscription is 10s. 6d., and this includes the Bulletin and official organ ("Cine Quarterly"); the review and criticism of members' films by the board; the distribution of suitable scenarios and the circulation of a catalogue of films made by members. It is also proposed to hold a Summer Production School each year, at which prominent experts will give practical instruction in different branches of film-making. Full particulars can be obtained from the hon. secretary at the above address.

**LINCOLN AMATEUR FILM SOCIETY.** Hon. Secretary, Frank Carlill, 84 Ruskin Avenue, Lincoln. Although we have not had a report in HOME MOVIES AND HOME TALKIES for several months we are going ahead slowly, but surely. We held a dance and film show on December 27, when we projected "Circumstantial Evidence," our first production, which we recently managed to complete.

There are still plenty of vacancies for members in the society, and anyone interested should apply to the hon. secretary.

Best wishes for the New Year to the Editor and staff of HOME MOVIES AND HOME TALKIES, also to other cine societies, enthusiasts and individuals.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Penton Road, S.W.8. Last month was a notable one, as the first complete showing of "Panshine Pansy" was given. This is our most ambitious film, and was claimed by those who saw it as the club's finest effort. We have yet to make a few additional "cuts" before we are completely satisfied with it.

The following are a few facts concerning this film:

Production started about a year ago and shooting finished during last summer. S. Ellis Powell, who directed, also wrote the scenario, which is a burlesque on the famous Gainsborough picture, "Sunshine Susie." Leading parts were taken by Miss E. M. Lonsdale, A. J. Bromley, S. I. East, and A. A. Pallard. An interesting feature

is that the film is on 16-mm. negative-positive stock, and was entirely "home processed" by the Riverside system which was recently the subject of a series of articles in this paper.

We have also seen some of Mr. Cyril Hyde's excellent films of South Africa, "Victoria Falls," containing some really beautiful photography.

**LOWESTOFT SECONDARY SCHOOL CINE CLUB.** Hon. Secretary, Ford Jenkins, 2 Pier Terrace, Lowestoft. Lowestoft Secondary School Cine Club exhibited for the first time to the members of the school and to parents their "School Journey" films. The girls produced a short film of their tour in Brittany, while the most interesting film of the evening was of the boys' tour through Belgium, which was conducted by Dr. Robinson, the Head Master, who was greatly responsible for the film story of the tour. Other films included the Athletic Sports, Speech Day scenes, and Swimming Sports.

**METEOR FILM PRODUCING SOCIETY.** Hon. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W. At a special meeting of the society held on November 7 it was decided to abolish certain forms of membership, and to increase full membership subscription to £2 2s. (with the reduced enrolment fee of £1 1s.) whilst retaining associate membership at 10s. 6d. (no enrolment fee). These are the only two forms of membership now available.

The society is making preparations to hold displays of amateur and other films at regular intervals and on a bigger scale than hitherto, renting a small hall with a seating capacity of over 200 persons for the purpose. It is felt that there is a definite

demand for this in Glasgow, as in this way enthusiasts, not wishing to take part in actual production, can be kept in touch with the latest developments in amateur movie-making. Programmes of one and a half to two hours will be given, and associate membership will cover attendance at the series of eight meetings in a season. Full details will be published shortly, meantime anyone interested may communicate with the secretary.

Fortnightly shows continue to be held in the studio on the first and third Tuesdays of each month and Scottish amateurs are invited to attend. Following a programme by the Beckenham Cine Society, there were shown two films from Newcastle and one from Dundee. The Newcastle film of a holiday in Scotland was especially interesting (in spite of the plethora of waterfalls!), the beautiful photography being much admired. Another evening was devoted to films made by guests of the members, and a lecture by Mr. Caton, the Kodak expert, on studio lighting provided much useful information for members.

The council have fixed on the scenario for the next production, which will be shot by the various units of the society, working simultaneously throughout the season. A large number of characters will be required for this film. It is also hoped to make one or more short documentaries on 35 mm.

The Meteor library now comprises six films, which can be hired by anyone at very modest rates. Inquiries should be made to O. A. Gotti, 27 Derby Street, Glasgow, C.3.

The next meeting will be held in the studio on Tuesday, January 9, at 8.0 p.m., when two films by Southbourne Seaside Scenarios will be screened.



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**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.** Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. The decision to hold weekly meetings instead of fortnightly as previously has been justified by the interest shown. The social side of the association's activities has been further strengthened through bridge parties and monthly dances, which friends are invited to attend.

At recent meetings two films by members—"Canaries," by Mr. A. S. Wilson, and "Tilbury to Tunis," by Mr. T. Temple—provided good entertainment and earned high praise for effective treatment of subjects met with on holiday cruises. A demonstration of cine-photography by artificial lighting has also been held. Other items in the projection programmes have been supplied by the Bolton Amateur Cine

Association, Ace Movies, and Tees-side Cine Club. The co-operation given by other clubs all over the country by interchanging films is greatly appreciated and most helpful. The association is always ready to arrange loans of films, these being free in cases of interchange, otherwise a small charge is made.

Scenarios are being sought for next season's productions, which will include two photoplays, one on 16-mm. stock and one on 9.5-mm. stock, and a 16-mm. film of local historical, scenic or industrial, etc., interest. In connection with this competitions are being held, and the association aims to be ready early in the New Year to go ahead with the preliminary production work.

A public show of association and members' films is to be held on February 14, 15 and 16. Details will be given next month.

entertainers kindly gave their services, there was a little dancing and, to finish the evening, amateur films were projected. The next social is fixed for January 8.

Meetings have consisted of rehearsals, projection of films by Independent Film Studios (Hull), and others loaned by well-known companies; lectures by Mr. P. Heathcote on "Sound-on-Disc Talks," and by A. Newton-Smith (Kodak). Arrangements are now being made for a sound-on-film demonstration and cine exhibition. Anyone interested should communicate with the secretary.

**PETERBOROUGH AMATEUR CINE CLUB.** Hon. Secretary, H. T. Franks, 124 Park Road, Peterborough. The first general meeting of the club was held on November 29, when the following officers were elected: Chairman, A. L. Berridge; Hon. Secretary, H. T. Franks; and Hon. Treasurer, H. G. Stokes. Although this was the first official meeting of the club, a few enthusiasts had joined together in making a film (under the title of the Peterborough Amateur Cine Club) during the summer, but it was felt that the time had come to put the club on a more business-like footing. The film, which is being shot on 9.5-mm. stock consists chiefly of outdoor scenes, but the club is hoping to obtain a studio and suitable lights, when indoor shots will be attainable. New members interested in home cinematography, whether they own apparatus or not, will be welcomed by the club.

**PLYMOUTH (BARBICAN STUDIO GROUP).** This Group already holds classes in painting, drawing, drama, including lighting, decorating, etc., and dance-mime. It is proposing to extend its activities to the study of cinema art, both by making sub-standard films and showing films of notable artistic merit. Will any reader who is interested communicate with John Case, Clearbrook, near Plymouth, Devon?

**PORTSMOUTH CAMERA AND CINE CLUB.** The Cine Section of the Camera Club is now going strong. The inaugural meeting was held on October 27, when Mr. Clifford Worley, of 9 Arundel Street, was elected hon. secretary. The club has decided to meet on every Thursday evening, and it is hoped to produce a film in a few months' time.

**READING AMATEUR CINE SOCIETY.** Hon. Secretary, Kenneth Crowe, 7 Duke Street, Reading, Berks. The above society, formed early in 1933, has now overcome preliminary difficulties and has embarked on its first serious production. This is a 400 ft. 16-mm. film entitled "Dreamy Drama," which promises very well indeed.

The society, which has a rapidly growing membership, holds its meetings at irregular intervals of about three weeks, and at the last meeting had the pleasure of a Kodak colour demonstration by Kodak.

A very ambitious programme is projected for the New Year, including productions on 16-mm., 9.5-mm. and the new 8-mm. films, and new members, either owners of apparatus or interested in direction or acting, are given a very hearty welcome. Applications for membership should be addressed to Mr. Kenneth Crowe (I.A.C.) at the headquarters as above.

**RUGBY FILM SOCIETY.** Hon. Secretary, D. Powell, 146 Murray Road, Rugby. This society—readers will notice that the name has been shortened—has now completed another term of useful work. Our film "Rugby" has been finished, and has had its premier, and careful preparations are afoot for a new film.

The society has held fewer projection shows of its own this term owing to the

(Continued on page 330)

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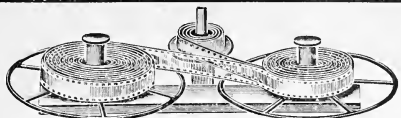
**NORWICH AMATEUR FILM SOCIETY.** Studio and club room, "Bacon House." Hon. Secretary, Mr. E. W. Murrell. This society has been very active since our last report, having been busily engaged in completing productions and final arrangements for their first public show, which was successfully run without a hitch.

We have been very fortunate in securing as our president Mr. V. E. Harrison, a popular local cinema proprietor, and a 16-mm. enthusiast. In conjunction with Mr. Philip Brunney, who will act as our chief cameraman, he will endeavour to encourage 16-mm. enthusiasts as well as 9.5-mm., which should greatly assist in swelling our technical membership.

With a good committee of ten standing members, we have been discussing future plans for dances, socials, shows and whist drives as the best possible means of raising money to supplement our funds. Our premises, being very roomy, are now being set out as a club room, projection room and studio on one floor. Our members remain as enthusiastic as ever, but there are still vacancies for people with apparatus.

**NOTTINGHAM TRENT CINE CLUB.** Hon. Secretary, Albert E. Hammond (Junior), "Malvern," Sandfield Road, Arnold, Notts. The film "Coaminum," on which rehearsals have long been started, will include an exciting motor chase and aeroplane scenes. A well-known local citizen has generously offered the use of his private plane and flying field, and it is hoped to be able to co-operate with a railway company in order to secure railway scenes. Shots of the motor chase have been taken looking through the windscreen of a car, the camera being set at half-speed. Interior shots taken are office scenes.

The first social held since the last report proved to be very interesting and profitable, the attendance being somewhat lower than anticipated owing to fog. A number of



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We find that many amateurs who have entered the Home Movie game and started on 9.5-mm. stock have many times been tempted to take to 16-mm. were it not for the fact that it would mean throwing to one side many personal and in many cases unrepeatable shots of their own. It is therefore with pleasure that we are able to announce that in the New Year we will be able to print from 9.5-mm. to 16-mm. and vice-versa. Readers who are interested in this service will be sent full particulars on request.

Sound on film 16-mm. is a most attractive and desirable thing to possess. The price asked for complete sound on film machines is far above the average enthusiast. If one is possessed of a good quality machine we can convert to sound on film at a reasonable price. The conversion is 100 per cent. effective and the workmanship and materials used are guaranteed for twelve months. This does not apply to valves and photo-electric cell.

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(Continued from page 328)

extension of its activities. Short entertainment shows have been provided for the League of Nations' Union, the National Union of Teachers, and the Boy Scout Movement, as well as shows to the Workhouse inmates and the Hospital inmates. Our largest "contract," however, has been the supply of four shows a term to the Lawrence Sheriff School, the boy's secondary school for Rugby. At each of these we have had an audience of nearly three hundred, a 7 ft. 6 in. picture being thrown on to a white screen from twin Bolex projectors. Musical accompaniment has been provided at all projections.

**SALFORD CINE SOCIETY.** Hon. Secretary, K. W. Kenyon, 10 Seedley Terrace, Pendleton, Salford, 6. A highly successful "Invitation Evening" was held on December 11, at which nearly a hundred guests were present—a very gratifying number since fog threatened in the early evening.

The programme commenced with members' 9.5-mm. films—(1) "Whitsuntide Camp," by Mr. K. W. Kenyon; (2) "Holidays at Ilfracombe," by Mr. F. Makin; (3) "A Tour in the South of England," by Mr. K. W. Kenyon. Then followed the society's effort, "The Magic Lighter," on 16-mm. stock.

After the interval the following 16-mm. films were shown—(1) "South Stock Light-house" and "Ladies' Day at Worsley Golf Club," by Mr. J. L. Whitehead; (2) "Animal Studies," by Mr. W. Cowden; (3) "Holiday Shots," by Mr. J. L. Whitehead.

All the films were well received, particularly "Animal Studies," which is a film of outstanding merit. Excellent musical accompaniment was provided by a pick-up and amplifier, under the care of Mr. N. Battersby. Although a full two hours had been taken by this programme, everyone remained to see "Bonaventure," a 9.5-mm. film loaned by the Newcastle-on-Tyne A.C.A., which was also well received.

**SEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordersmead," Loughton, Essex. The Seall Film Society is holding its first film evening on Friday, January 5, when films will be shown in both the afternoon and evening. In the afternoon we shall show "The Sacred Mountain," and in the evening "Metropolis," and with both programmes our own "Last Chance" and what we have done on "The Girl From Nowhere."

In our theatre we have installed a rather novel system of heating and cooling the air. Pipes are laid round the auditorium and at certain points there are vents to let the air out. At the end of the system there is fitted an ordinary electric hair dryer which can pump either hot or cold air into the theatre. This may be of interest to other societies who are faced with the heating or cooling problem.

No new members are needed, as we shall not be putting a film into production until later in the year.

**SOUTH LONDON PHOTOGRAPHIC SOCIETY.** Headquarters, Camberwell Central Library, Peckham Road, S.E.15. Hon. Secretary, L. A. Warburton, 38 Chadwick Road, S.E.15. Owing to various unforeseen circumstances, it has been necessary to subject the Cine Group to an entire reorganisation. The Group is carrying on under the chairmanship of Mr. J. B. Rose and the secretaryship of Mr. L. A. Warburton, who was re-elected at the extraordinary general meeting on November 8. Work is proceeding on the new production entitled "Fear," written by one of our members, but we have had to postpone

the two other films already commenced, as they necessitate an outdoor summer setting. The secretary will be pleased to hear from anyone interested in the club.

**TYNESIDE AMATEUR FILM ACTING SOCIETY.** Hon. Secretary, J. Rispin, 121 Westgate Road, Newcastle-on-Tyne. This society was formed on November 7 last. Mr. Rispin, who had previously gained some experience in the capacity of producer, cine cameraman, scenario writer, etc., in the Old Tyneside Amateur Movie Society, was elected Director-Secretary, and a small committee, including Mr. L. Foxan, electrician and radio engineer, was formed with power to co-opt other members of the society, when deemed necessary from time to time.

The number of members has considerably increased and it will be necessary to secure the use of a much larger room in the centre of Newcastle to resume rehearsal in the early part of January for both beginners and those who may be experienced.

An endeavour is to be made shortly to raise funds, by arranging for cinema shows, concerts, etc., in order that suitable ground may be purchased or secured in order to erect thereon a large enough film producing film studio—with also a private motion picture theatre and laboratories for the various processes of development and printing of film. There are still a few vacancies for new members; experience is unnecessary, although producers, cine cameramen (with or without their own apparatus) and other technicians are particularly welcome.

**WALLINGTON FILM SOCIETY.** Hon. Secretary, A. G. Blackmore, 12 The Parade, Stafford Road, Wallington, Surrey. This society has just been formed, with headquarters at the above address. It is intended to produce sound and silent photoplays on 16-mm. film, and further members are required, the entrance fee being only 5s., with a monthly subscription of 2s. 6d. The secretary will be pleased to hear from anyone interested.

**WHITEHALL CINE SOCIETY.** Headquarters, 6 Richmond Terrace, Whitehall, S.W.1. Hon. Secretary, Harry Walden, "Heatherbell," Copse Avenue, West Wickham, Kent. The society is glad to be able to report good attendance and an increasing membership. The autumn programme has been carried through according to plan and included a very much appreciated visit from Mr. Percy W. Harris. The society is to hold its second annual exhibition of members' films in February. This year there is also an open class for other civil servants who are associated with the Federation of Civil Service Photographic Societies. The closing date is January 15, and application forms may be obtained from the secretary at the above address.

**WIMBLEDON CINE CLUB.** Hon. Secretary, Mr. C. W. Watkins, 79, Mostyn Road, S.W.19. (We regret that we did not give the right name and address of the hon. secretary last month.—Ed.) Over four hundred attended the third annual dance, organised by the Dance Committee under the leadership of Mr. I. Parry, and held at the Wimbledon Town Hall on December 1. The event was a great success, and many well known film artists were present, including John Stuart, Muriel Angelus, Dodo Watts, Gibb McLaughlin, and Richard Cooper. Valuable prizes were presented by the Mayor, Councillor Lady Roney, J.P. (vice-president of the club), who takes a keen interest in the club's activities. A film was taken by Mr. C. W. Watkins, as a record of the dance, using a fast lens and fast panchromatic film with ordinary lighting.

(Continued from page 322)  
immense degree by the amplification circuit.

Now any type of sound track is made up of dark portions and light portions, and quite early experience showed that it was the clear parts that caused the trouble. Obviously a small scratch or few particles of dust on the darker part was not likely to have any effect on quality, much after the style that ink spots do not show on dark cloth.

If the average clearness or transparency of the sound track can be reduced so also will be the ground noise and this is the principle behind noiseless recording, although it is carried out differently according to the types of sound tracks with which it is used. In an earlier article of this series it was pointed out that sound is due to *difference* in opacities of sound track and not to any absolute value of darkness and light. It is important to bear this in mind for upon it rests the principle of noiseless recording. Fig. 66 shows two variable density sound tracks recorded by the light valve. That marked A and to the left is an ordinary recording, while the other, B, is exactly the same sound but treated by the newer noiseless process. Above the arrows in both of the illustrations is a period of silence during which the ribbons of the light valve remain unmodulated or perfectly at rest. In ordinary recording the sound track is more or

less transparent, but in the noiseless recording has been completely blackened out. Grit and scratches naturally occur on noiseless recording just as much as they do on the other, the only difference being that where the track is blackened out the sound is not affected.

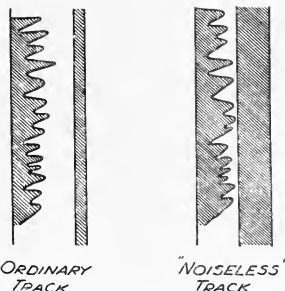


Fig. 67. A comparison of variable area track

Such changes to the density of sound track take place automatically by a special piece of apparatus attached to the recording machine, and added to this a rather different technique is adopted for printing. It must be borne in mind that the principle just mentioned applies not only to absolute silences but to every part of the track. It is a type of

"averaging" and the loudest parts of a noiseless track should possess the same opacity as the average track in ordinary recording. It is a little difficult to grasp at first, but if you bear in mind what was said above about differences in density causes sound, you should arrive at the idea. In the glowlamp system of variable density recording a noiseless track is produced more easily by an electrical circuit which suitably modifies the intensity of the lamp. With variable width recording (that with the peaks and hollows) a noiseless track is produced by cutting to a minimum the transparent portion. This will be clear by an examination of Fig. 67 showing two similar recordings, one ordinary and the other noiseless. It will be seen that the black margin on the noiseless recording only just clears the top of the peak; this is naturally catered for in the oscillograph recording machine which possesses a shutter operated through an amplifier which sets the margin according to the amplitude of the signals.

It may well be asked that if this margin is varying in width throughout the film does it not constitute another sound track? If so are we not likely to hear it through the loud speaker? As a matter of fact the wavy margin does form a sound track, but its peaks are so far apart that the sound produced is below audible limits and thus really not a sound at all.



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(Fig. G)

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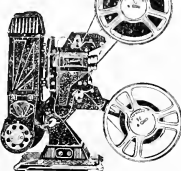
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Address your query to: The Service Department, HOME MOVIES, Messrs. George Neveles, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the *Free Query Coupon* printed in this issue. All queries are now answered by post and only selected answers published.

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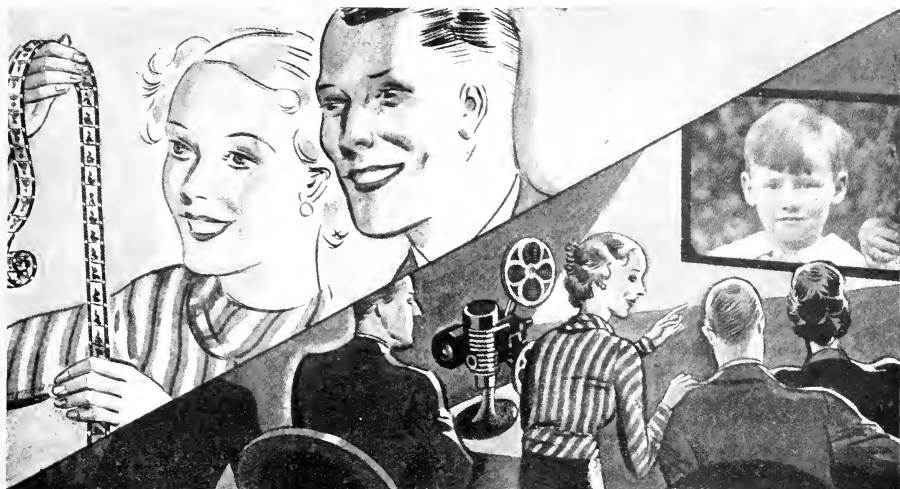
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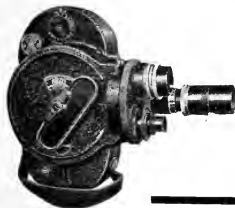
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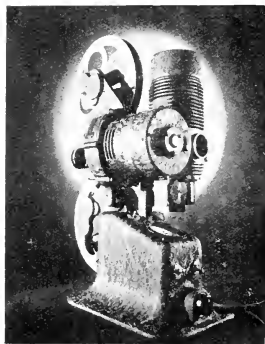


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# HOME MOVIES AND HOME TALKIES

OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

Vol. 2. No. 9

Edited by Percy W. HARRIS, F.A.C.I.

February, 1934

## CONTENTS

EDITOR'S NEWS REEL ... ..	337
HOME MOVIES CINE CIRCLES ... ..	338
INFLAMMABLE FILM SOLD TO CHILDREN	339
AN AMATEUR'S HOME THEATRE ... ..	340
THE APPLICATION OF THE "CINE" KODAK TO NATURE PHOTOGRAPHY ... ..	342
HOW TO MAKE STEREOSCOPIC FILMS ...	345
SOME HINTS FOR THE "FILMCRAFT" COM- PETITION ... ..	346
OUR HINTS AND TIPS COMPETITION ...	349
WHY NOT A CINE MAGAZINE? ... ..	350
A FILM TO SEE ... ..	350

CORRESPONDENCE ... ..	351
I.A.C. NEWS ... ..	352
THE MERRY REEL ... ..	353
HOME MOVIE OPPORTUNITIES FOR FEBRUARY ... ..	355
CAN YOU DIRECT A SEQUENCE? ... ..	356
THE A.B.C. OF HOME TALKIES ... ..	358
NEWS OF THE CINE SOCIETIES ... ..	362
ROUND THE TRADE ... ..	366
APPARATUS TESTED AND REVIEWED ...	368
NOTES ON MAKING SYNCHRONISED FILMS	370
YOUR CINE QUERIES ANSWERED ...	371

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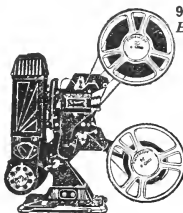
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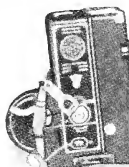
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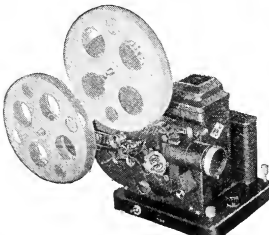
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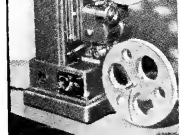
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Price with 110 volt 400- or 500-watt lamp for use on A.C. or D.C. current. **£52**

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**S.10 Kinamo**, 16-mm., f/2.7 Zeiss Tessar anastigmat, spring drive, complete in leather case. **£8 17 6**

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# THE EDITOR'S NEWS REEL

*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

**R**EADERS of HOME MOVIES AND HOME TALKIES have responded in no uncertain way to our request for their views on the desirability of the manufacturers marketing shorter lengths of 16-mm. film. Post-cards are still coming in from all over the country and without exception they support our appeal for the sale of shorter lengths, say 25 ft., preferably marketed without free processing. Here are a few typical replies:—

DEAR SIR,—After reading your leading article in the January number of HOME MOVIES AND HOME TALKIES, I feel I must add my name to the number. I am sure, who would be pleased to have 16-mm. film marketed in short lengths of 25 ft., both for the convenience of quicker results and the smaller pay out; especially during the winter months when one does not take so many out-door shots.

May I add my thanks for your suggestion, and I hope a shorter reel service will be started very soon.—I am, yours faithfully,

J. H. LORIMER.

Mill House,  
Crail, Fife.

DEAR SIR,—With reference to your article in the January issue of HOME MOVIES AND HOME TALKIES regarding 16-mm. users.

I have often felt the need for 25 ft. lengths of 16-mm. film for various reasons: odd shots, titles, expense and testing Kodacolor exposures where I find 50 ft. is too expensive for testing purposes. If makers were to market 25 ft. lengths I am sure that there would be a good market.—Yours faithfully,

E. JONES.

25 Kew Garden Road,  
Kew.

DEAR SIR,—I am interested in your suggestion for the marketing of 16-mm.

film in 25 ft. lengths and would urge you to press for the introduction of this new line.—Yours faithfully,

GERALD TOOTHILL.

23 Whirlowdale Crescent,  
Sheffield, 7.

DEAR SIR,—As a 9.5-mm. user, and desirous of changing to 16-mm., I would very much appreciate the convenience of smaller units of 16-mm. film.

Hoping such units will be put on the market.—Yours faithfully,

THOMAS LAWRENSON.

26 Noran Avenue,  
Craigiebank, Dundee.

## IDEAL HOME EXHIBITION

OLYMPIA, 1934

"HOME MOVIES"  
Again Participates

IMPORTANT ANNOUNCEMENT  
NEXT MONTH!

DEAR SIR,—I think the idea of marketing 16-mm. film in short lengths of about 25 ft. without cost of processing an excellent one. It is what has been wanted for years. For quite a number of purposes 25 ft. is plenty long enough lengths, and I sincerely hope that these will be available shortly.—Yours faithfully,

W. WALLIS EGGINTON.

33 Soho Avenue,  
Handsworth, Birmingham, 19.

We hope that as the result of this expression of opinion the manufacturers will see their way to produce

the necessary lengths at an early date. There may be difficulties, but they are not insuperable and the provision of lower-priced units will undoubtedly do much still further to popularise the hobby.

## A Standing Menace

Last March—nearly a year ago—we drew attention to the menace of the inflammable film in home projectors, pointing out the almost explosive violence with which it burns and the consequent risk to life. The scandal still persists and we are dealing with it again on another page. May we suggest that readers send a copy of this issue of HOME MOVIES AND HOME TALKIES to their local Member of Parliament mentioning the page in question? To repeat our question of last March, must we wait for a coroner's inquest before anything is done?

## Film-Speed Rating

The last year or two has seen the production of a number of highly efficient exposure meters both visual and photoelectric. These latter have a high degree of precision, and when properly used practically ensure correct exposures in all circumstances. The only drawback with some of these meters is that the film speeds are marked in Scheiner or H. and D. ratings, and users are often in a quandary regarding which reading to use. Some makers are claiming much higher Scheiner and H. and D. speeds than the results on these meters justify, for which reason we prefer the arbitrary figures given in the exposure meter booklets. These at least work out well in practice and produce excellently exposed pictures which, after all, are what we require.

THE EDITOR.

# THE GOOD COMPANIONS

**"Home Movies" Cine Circles are Forging Ahead**

**W**E are getting on! Although this movement started its life in the depth of winter, *Home Movies Cine Circles* are getting on. Indeed, they are very much on the up grade.

The idea behind this movement appeals to the men and women, boys and girls who bought cameras because they thought it would be fun to make pictures and who continue to use them because they have found that it really is fun. This movement has no connection whatsoever with the I.A.C., of which HOME MOVIES AND HOME TALKIES is the official organ. *Home Movies Cine Circles* are entirely independent of any other organisation; there are, of course, members of the I.A.C. in various Circles, and no doubt some Circle members will wish to join the I.A.C., but, we repeat, *Home Movies Cine Circles* are quite independent of any formal societies and will continue to be so.

## Kingsbury

Mr. E. R. Corke, of Kingsbury, writes:—

"Most members will no doubt, sooner or later, want to take some of those priceless little scenes that occur in our family life—Baby's Bath, Peter's Birthday, and so on. Most of these shots involve the use of artificial light and not many workers can sport about 4,000 watts of lighting; but by co-operation between members of the Circle we could no doubt do something and all join in the fun when we meet at Smith's to see the united effort of Brown, Jones and Robinson.

"I have a fairly good and complete outfit with about 3,000 watts of lighting and would always be pleased to help fellow members in their homes."

## Sheffield

Mr. Allan Ramsay, leader of the Sheffield Circle, held a meeting at his house on the evening of January 9. The following account comes from one of those who attended:—

"We met in Mr. Ramsay's comfortable drawing-room and, after the necessary introductions, sat down to discuss our hopes and aims for the future. Then, to our astonishment, a picture was removed from the wall and showed us a projection window leading from the next room, while the heavy curtains on the opposite wall swung slowly back to reveal a screen.

"Mr. Ramsay first showed two of his own excellent productions, after which we were genuinely astonished to see and hear an American 'short' and an African travel sketch, recorded by sound-on-disc with both the screen image and the amplified sound reproduced to a standard which a year or two ago we should have considered excellent even in a professional cinema.

"So ended our first meeting. In the near future we intend to see more of each other's work; also diligently to discuss and plan our own work for the coming year so as to make the fullest use of the perforce limited film at our disposal."

## Woodlesford

Mr. Martin Palmer, leader of the Ciné Circle at Woodlesford, near Leeds, is giving a Ciné Evening on February 8. "It will start at 9 o'clock," he writes, "so if you would announce in your paper that anyone is welcome at 8.30 on that night I should be obliged. Also I should be grateful if those intending to come would write and say so, in order that I may have some idea of the numbers."

(Continued on page 360)

## CIRCLE LEADERS

ALTRINCHAM, CHESHIRE.

Mr. E. W. BERTH-JONES,  
Bollindale, Ashley Heath.

BRADFORD, YORKS.

Mr. WALTER SCOTT,  
26-30a North Parade.

BRIGHTON, SUSSEX.

Mr. OLIVER V. HILSON,  
29 Upper St. James's St.

BROMLEY, KENT.

Mrs. BISHOP, 9 Hayes Road.

CHATHAM.

Mr. JOHN WILLIAMS,  
126 Maidstone Road.

CRICKLEWOOD, N.W.2.

Mr. STANLEY C. CHURCHILL,  
77 Mora Road.

DEAL, KENT.

Mr. E. J. CALVERT,  
1 Hamilton Terrace,  
Cemetery Road.

GLASGOW.

Mr. R. W. B. MORRIS,  
100 W. Regent Street.

GREENOCK.

Mr. LAURENCE B. FISHER,  
32 Brisbane Street.

HAMPTON HILL, MIDDLESEX.

Mr. R. HARRINGTON-MOORE,  
71 St. James's Avenue.

KINGSBURY, MIDDLESEX.

Mr. E. R. CORKE,  
31 Kingsmere Park.

LEE-ON-THE-SOLENT.

Mr. P. C. MOXON, Lee Britten.

LEICESTER.

Mr. A. J. MERRICK,  
30 Sandringham Avenue.

LICHFIELD.

Mr. STEPHEN F. BURDON,  
"Shoulder of Mutton Inn,"  
London Road.

LOWESTOFT (SOUTH).

Mr. W. A. ROBINSON,  
Manchester House.

MANCHESTER.

Mr. J. G. CHAPMAN,  
Messrs. J. T. Chapman, Ltd.,  
Albert Square.

NEWPORT, MON.

Miss M. TENOT, 16 Ronald Road.

NORTHFIELD, BIRMINGHAM.

Mr. A. ELWELL, 36 Fitzroy Road.

ROCHDALE, LANCs.

Mr. P. ALSTON, 74 Primrose Street.

RYE, SUSSEX.

Mr. G. J. BEYNON,  
Rosslyn, Cadboro' Hill.

SCARBOROUGH.

Mr. H. REEVES,  
Five Oaks, Newby.

SHEFFIELD.

Mr. ALLAN RAMSAY,  
331 Ecclesall Road South.

TORQUAY.

Mr. CHAS. H. AGGETT,  
3 Daison Cottages, Upton.

UPMINSTER, ESSEX.

Mr. J. M. GILLVAY,  
16 Argyle Gardens.

WOODLESFORD, NR. LEEDS.

Mr. MARTIN PALMER,  
Leventhorpe Hall.

## "HOME MOVIES" CINE CIRCLES

TO ALL INTERESTED IN SIMPLE MOVIE-MAKING

would like to get in touch with a few fellow-enthusiasts who might care to consider the possibility of arranging regular meetings at home for the purpose of seeing and discussing each other's films, planning picture-making outings, etc., and generally co-operating in a friendly spirit for the benefit and amusement of all. Please write in the first place.

NO HIGHBROWS

NO FORMALITIES

NO SUBSCRIPTIONS

Copies of this card will be supplied to those wishing to start Cine Circles, for display in cine dealers' shops, libraries, etc.

# INFLAMMABLE FILM SOLD TO CHILDREN

## —APPALLING FIRE RISK—

### WHEN WILL THE GOVERNMENT ACT?

By the Editor

**W**ITHIN the last few years the popularity of the home cinema has progressed by leaps and bounds, and much of this popularity has been due to the simplicity and perfect safety of the apparatus used. Safety, non-inflammable film has been standardised for all 8-, 9½- and 16-mm. machines, and no responsible manufacturer would dream of issuing anything else. In the professional theatres, where the inflammable film is still used, the most drastic safety regulations are imposed and enforced by the authorities, with the result that anyone can attend such a theatre without the slightest risk. Projectors which automatically cut off the light if the film should stop, fireproof projection booths, complete ventilation of every part where the film is used, separate rewinding rooms—all these precautions and many others were brought into being as the result of terrible accidents in the pioneering days. Woe betide the exhibitor who attempts to evade them!

Yet any boy—your boy, maybe—can walk into dozens of toy shops and purchase just this same highly inflammable film—scratched, worn and worthless, from the professional point of view, but every bit as dangerous—with neither restriction nor warning. He can buy for a few shillings a rickety projector for showing it, he can sit by the fire and play with it, he can crowd his little friends into a woodshed in the dark, he can light matches to see where it is, and then one day—any day—it may suddenly burst into flame—and—tragedy.

HOME MOVIES AND HOME TALKIES demands that this state of affairs be immediately rectified. As long ago as March last we exposed the scandal in these columns, and as a result the National Safety First Council asked us for particulars. We furnished them, giving the names and addresses of typical stores carrying on this dangerous practice. The Safety First

Council took up the matter with the Home Office, but apparently they "had no powers," and nothing was done.

A few weeks ago, in a humble part of Brighton, a boy of seven was given one of these wretched contraptions, with a supply of film. It was fitted with an oil lamp, which leaked. An attempt to work it with a torch lamp failed, so a boy friend tried to work

badly burnt, are now in hospital. But they did not die. There has been no coroner's inquest, and so nothing has been done.

The other day we sent a boy to a London store to see what he could get. He was sold 750 ft. of this film in one piece without question or warning. A spark from the fire, a lighted cigarette, pipe ash, anything red-hot sends this film off into a blaze, the fierceness of which has to be seen to be appreciated. Look at the photograph if you have any doubts about its inflammability.

There is not even the excuse that these toy 35-mm. machines give better results than the safety type. They do not. The cheapest 9½-mm. machine using safety film gives a much better picture without the slightest risk. Most of the machines are foreign, although regrettably some of British manufacture appeared on the market this Christmas-time. They are all unsatisfactory.

But good or not, the unrestricted sale of inflammable film for them must stop at once. If the authorities lack power to stop the sale, Parliament must immediately pass a measure to give it them. Send this issue to your Member of Parliament, and mark this page. Do everything in your power to remedy this crying scandal.

Your boy is not allowed to buy a packet of cigarettes unless he is over sixteen, but no one restricts his buying this terribly dangerous material.

Look around among your friends and see if any of them are unwittingly allowing this film to be used. Remember ALL 9½ and 16-mm. film is safe and non-inflammable. Only the full sized 35-mm. film (about 1½ inches wide) is a peril in the home. HOME MOVIES is not given to scaremongering or sensationalism but in this case no words can be too strong and no action too firm. You now know the facts. What are you going to do about it?

Don't wait for a coroner's inquest—prevent it!!



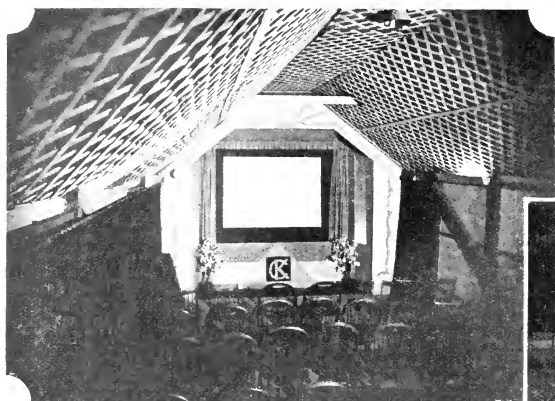
Fifty feet of inflammable film, sold to a boy reader, going up in flames during a "Home Movies" test. The flames were seven feet high. The same boy was sold 750 ft. in one piece!

it with a candle. The film caught fire, blazed up, and the poor little fellow (his parents were out at the time) rushed screaming into the street. The Fire Brigade was called and a dangerous fire averted by minutes. HOME MOVIES AND HOME TALKIES interviewed the parents and obtained these facts firsthand.

A little while afterwards a group of boys in another town met in a woodshed with a similar outfit. It burst into flames and two of the boys,

## WRITE TO YOUR M.P. ABOUT IT!

# AN AMATEUR'S HOME THEATRE



The theatre from the projection room

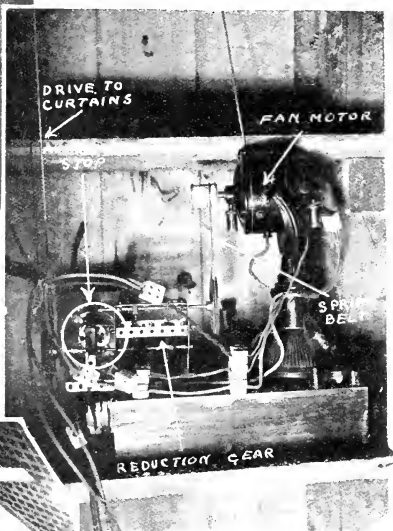
**35-mm. SOUND-ON-FILM  
PROJECTION WITH TWIN  
MACHINES—REMARKABLE  
HOME-BUILT EQUIPMENT**

**By our  
Special Representative**

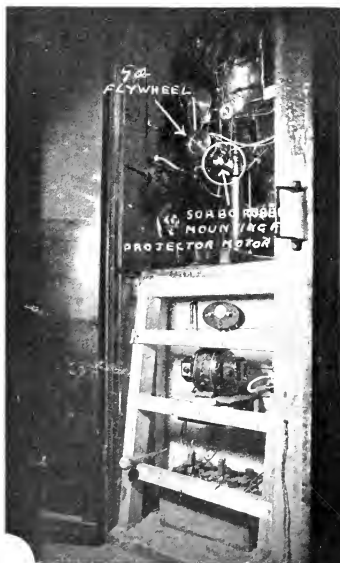
**M**R. A. E. S. CURTIS, of Epsom, is no ordinary home ciné enthusiast. Nor, for that matter, is he a millionaire. It is necessary to make this last remark because the photographs accompanying this article could easily give that impression. A theatre to seat between fifty and sixty, two professional sized sound-on-film projectors, a screen measuring some 6 ft. by 4 ft. 10 in., "non-sync" sound when required, motor-operated silk curtains, panels and curtains tastefully illuminated by smoothly changing coloured lights—you might well think, dear reader, that here we have the plaything of a really wealthy man.

Well, you are wrong.

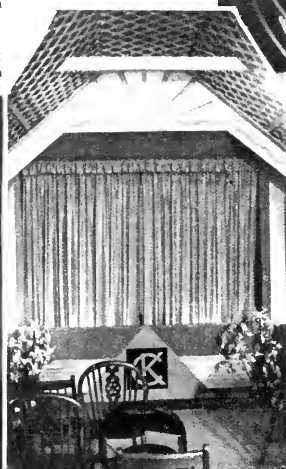
Fourteen years ago, when he was still at school, Mr. Curtis's parents bought him



Electrically driven curtain operating mechanism



Looking into the projection room. The Sorbo mounting is to stamp out any vibration

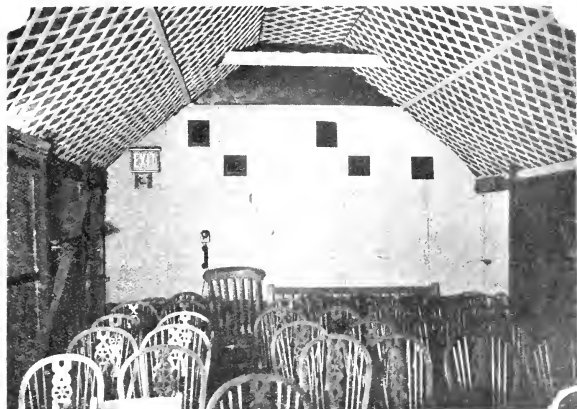


The proscenium with curtains closed

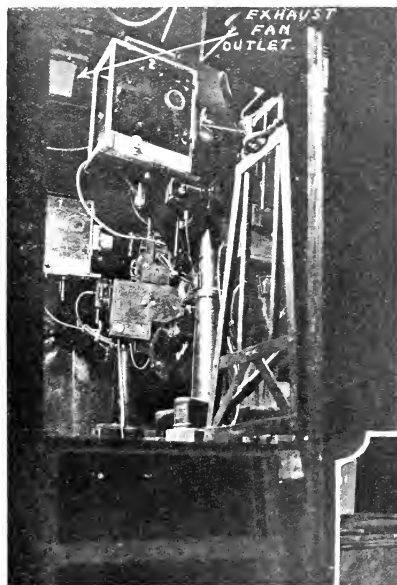
an old hand-driven Butcher-Empire 35-mm. projector and a few old films. The entertainments then given were, I am told, far from perfect and visitors became accustomed to wading through a morass of film on the drawing-room floor. Indeed, it was not long before a certain amount of kind but firm parental pressure caused Mr. Curtis to remove his apparatus to a large shed at the bottom of the garden. This shed was used for the storage of potatoes, apples, onions and just plain junk.

As a combined projection room and workshop this shed served excellently for a time, the apples, onions and potatoes being shovelled to one end. But before many years had passed the last apples and the final onion were either consumed or pushed outside

and the cinema reigned supreme. Walls, ceiling and floor were rebuilt, some good solid carpentry was indulged in, and the feminine portion of the household contributed to the scheme by preparing some very charming silk curtains. Previous to this a second projector (purchased secondhand from the local cinema for £14) had been added, so that a continuous show could be given. Musical accompaniment came from an old portable gramophone, which was soon supplanted by a better scheme using an electrical pick-up and loud-speaker.



Rear of theatre, showing fireproof operating room



Another peep into the operating room. This is fitted with two complete 35-mm. sound-on-film projectors, and all necessary equipment

Now came the separate projection room, to which the machines and the non-synchronous sound machine were transferred. Talkies had arrived and Mr. Curtis had no intention of lagging behind. A five-pound note secured him a discarded disc-sound fitting, which was adapted to one of his existing machines. Thus he was able to give real talkies for the first time.

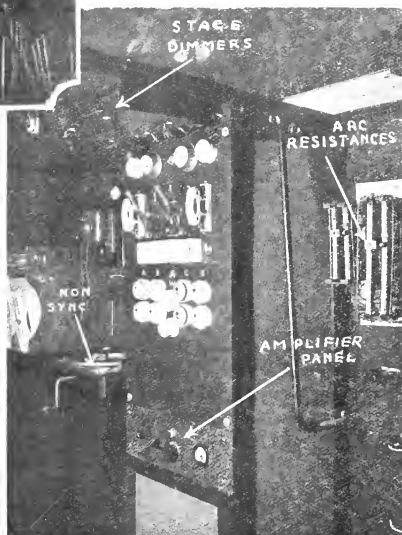
Next, the other old machine—pride of his boyhood—was scrapped and a second-hand Simplex machine purchased for £25.

A secondhand sound-head cost £4 and the photo-cell another £6, while a friend designed and made the amplifier. Everything that could be was home built, and after a good deal of work was made to operate efficiently.

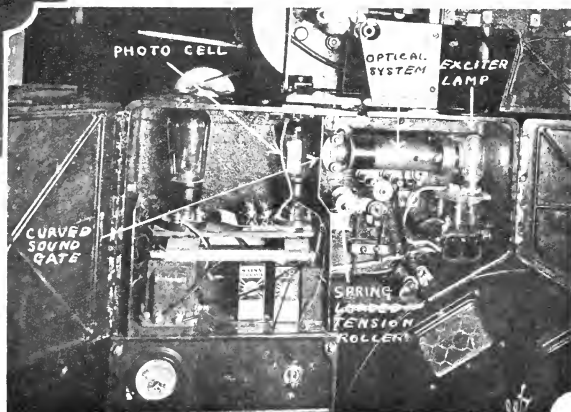
As an example, take the automatic motor-driven curtain-operating mechanism illustrated on page 340. Made of an old fan motor, a cotton reel and sundry Meccano parts, it cost well under a pound, yet operates from its place of concealment as silently and efficiently as that of any professional theatre.

Later a second Simplex machine, also costing £25, was added and another secondhand sound-head (a Brown) for £11

(Continued on page 350)



The amplifying panel and switchboard. Notice the "non-sync." turntable on the left



A "close-up" of the sound-head on one of the projectors



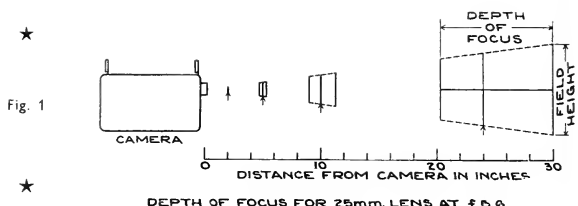
# THE APPLICATION OF THE CINE-KODAK TO NATURE PHOTOGRAPHY

By J. W. McFARLANE

EDITOR'S NOTE :—The following article, which comes from the famous Eastman Kodak Co. research laboratories, is published in response to many requests for accurate data on a branch of the art which strongly appeals to a wide range of amateur workers

## The Problem

THE subject field for amateur motion pictures is increasing in scope; it is gradually covering all the subjects of the professional field. The fundamentals restricting subject matter now denied the amateur are cost of required equipment and the ease with which the equipment can be used. The amateur does not, as a rule, buy expensive accessories, nor can he spend much time on his hobby, and, most important of all, he will not be bothered with complicated equipment. It is evident, therefore, that to make successful the photography by amateurs of subjects beyond the scope of existing amateur motion picture cameras, the additional equipment must be either inexpensive or easy to build; it must require no



subject distances, because of the displacement of the finder axis from the camera lens axis. The result is that the camera suffers from a sort of presbyopia. Overcoming this affliction will permit the application of the Cine-Kodak to nature photography.

1. Normal objects at normal distances, which can be photographed without additional equipment.
2. Small objects, normally examined at about 25 cm. The majority of subjects fall in this class.
3. Small objects which cannot be closely approached; for example, birds.
4. Very small objects, which are examined through a magnifying glass.

## The Solution

Means for photographing the second and fourth classes are offered here. The principle of the devices for both classes is the same—adding to the camera, as a temporary attachment, a wire frame which defines the subject area and plane, together with a supplementary lens which refocuses the camera for the desired plane. The frame serves both as a finder and a focusing device of high precision. Since it is just outside the picture area, it does not show in the picture. The attachment for photographing at a distance of 25 cm. is shown in Figs. 2 and 3.

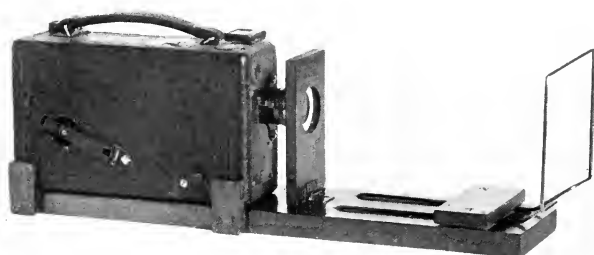


Fig. 2. Arrangement for photographing at 25-cm.

setting up; it must be easy to use and yield good results in unskilled hands. These things have been kept in mind in the designing of several accessories which will be described. These devices are not on the market, but are easy to build.

The most important problem in applying the Cine-Kodak to nature photography is focusing on small objects. The Cine-Kodak is at present equipped to focus on objects from infinity to 60 cm. It is not calibrated for shorter distances for these reasons: From Fig. 1 and from Table I it is seen that the depth of focus decreases rapidly as the plane focused upon approaches the camera, and it becomes impractical to estimate the subject distance accurately enough to ensure sharp focus. Moreover, the finder systems available at the present time are not valid for very short

Classified according to focusing distance and field size, there are four subject classes in nature photography:

TABLE I  
DEPTH OF FOCUS  
RADIUS OF DISC OF CONFUSION = 0.0025 CM.

Subject Distance for 25-mm. Lens with Supplementary Lens		Overall Angular Magnification	Magnification on Film*	Depth. At f/5.6* At f/1.9*	
Cm.	Ins.			Cm.	Cm.
50	20	× 0.5		24.0	8.0
25	10	× 1	× 0.05	5.8	2.0
12	5	× 2	× 0.1	1.4	0.5
5	2	× 5	× 0.2	0.23	0.08
2.5	1	× 10	× 0.5	0.057	0.02

\* These data apply to camera lenses of all focal lengths.



While this focusing method is not continuously adjustable, experience has shown that such adjustment is not necessary, and that several fixed magnifications are quite satisfactory. The situation in photographing small objects differs from normal photography in that the subject distance is quite critical, and hence the definite subject plane is a simplification rather than a restriction. Moreover, it is a simple matter to move camera or subject when inches are concerned, but quite inconvenient when photographing at a distance.

The use of a frame to define field position and limits was suggested by Mr. F. Altman, of the Eastman Kodak Company, to whom the writer is indebted. If there is need to name the device, the name "focal frame" is now proposed.

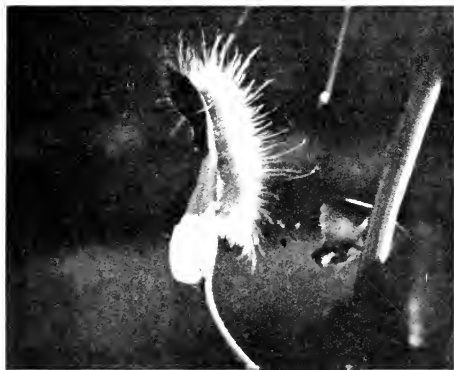
Many uses suggest themselves for this focusing method, such as the study and teaching of some phases of natural history, the demonstration of hand work, technique, manufacturing operations, trick tilting, and the many extreme close-ups necessary in producing photoplays. The greatest feature is its instant readiness and the fact that it leaves the photo-



Fig. 3. The frame in use

grapher free to concentrate on his subject. It is, of course, but a temporary solution of the problem, but until such time as photographic pres-

byopia is overcome in camera design, the defect may be treated as are human eyes so afflicted, by the fitting of spectacle lenses.

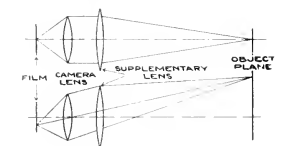


Four examples of photographs taken with the Ciné-Kodak and focal frame

## Magnification

The question of magnification should be made clear. The overall angular magnification, perceived by the audience, is determined by the subject distance, the focal lengths of camera and projector lenses, projection distance, and the distance of the audience from the projection screen. The projection lens normally used has a focal length twice that of the camera lens, and the audience usually sits between projector and screen, so the overall angular magnification is approximately one. If 25 cm. is a good viewing distance for an object, good Ciné-Kodak pictures can be taken of it at 25 cm.

This distance is regarded as the conventional viewing distance at which the magnification is unity. If we view an object at 2 in., by the use of a magnifying lens of course, the magnification is  $25/5$  or  $\times 5$ , and the lens meant for the purpose is designated as a  $\times 5$  magnifier. Like-



THE OPTICS OF SUPPLEMENTARY CAMERA LENSES  
Fig. 4

wise, a 25-mm. viewing distance gives a magnification of  $\times 10$ . If the Ciné-Kodak is fitted with a 25-mm. supplementary lens, the overall angular magnification is  $\times 10$ , even though the image on the film is the same size as the object. The usual 25-mm. Ciné-Kodak lens is assumed in this discussion.

## The Action of Supplementary Lenses

As mentioned above, the Ciné-Kodak lens is not designed to focus on objects closer than 60 cm. The supplementary lens is not only the simplest method of focusing for shorter distances, but it also has a decided advantage, since the indicated  $f$  aperture of the camera lens is still valid, even for very short distances. Thus, the same aperture setting is used for the photography of small objects as for distant objects, and kodachrome photography is quite practical, provided the supplementary lens is large enough to avoid cutting off the marginal rays.

The action of the supplementary lens is shown in Fig. 4. When the camera lens is focused for infinity, the focal length of the supplementary lens required is equal to the distance of the supplementary lens from the object to be photographed. This is independent of the focal length of the camera lens. The supplementary lens may be regarded as creating a virtual image at infinity, for which the camera lens is focused. The light proceeding from any one point in the film plane forms a parallel bundle

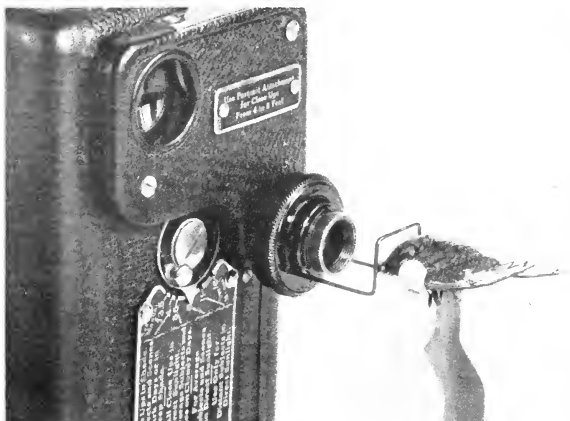


Fig. 5. Cine-photography of subjects usually examined with a magnifying glass

between the camera lens and supplementary lens. The degree of separation of these two, therefore, does not affect the focus: the spacing of importance is that between the supplementary lens and the object. The supplementary lens must not be so far from the camera lens that part of the image-forming light is cut off, as shown in the lower diagram in Fig. 4. As regards the optical quality required in the supplementary lens, for object distances down to

20 cm., simple spectacle lenses of the double convex type have proved satisfactory, even with Ciné-Kodak lens apertures of  $f/1.9$ . The theoretically preferable type is plano-convex, with the plane side facing the object. For subject distances shorter than 20 cm., a camera lens of the required focal length should be used as a supplementary lens, and should be mounted with its back facing the object. Anastigmats of the focal

(Continued on page 357)

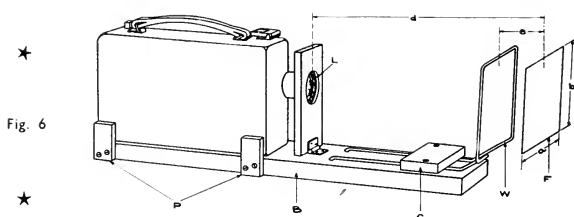


Fig. 6

TABLE II  
DATA FOR 16-MM. CAMERAS WITH 25-MM. LENSES, AND 8-MM.  
CAMERAS WITH 12.5-MM. LENSES

Photo- graphing Distance D		Field Size <i>bca</i>		Displacement <i>c</i>		Supplementary Lens <i>L</i>
Cm.	Ins.	Cm.	Ins.	Cm.	Ins.	Dioptré
100	39	30×40	12×16	15	6	1.0
50	19½	15×20	6×8	7.5	3	2.0
33	13	10×13.3	4×5½	5.0	2	3.0
29	11¼	8.6×11.4	3¾×4½	5.0	2	3.5
25	10	7.5×10	3×4	3.8	1½	4.0
20	8	6×8	2¾×3¾	2.5	1	5.0
15		4.5×6.0		0		Focal length
10		3.0×4.0		0		150-mm. Camera
7.5		2.25×3.0		0		100-mm. anas-
5.0		1.5×2.0		0		75-mm. tigmat
2.5		0.75×1.0		0		50-mm. tigmat
						25-mm. tigmat

# HOW TO MAKE STEREOSCOPIC FILMS FOR HOME PROJECTION

By F. KEMBLE-WILLIAMS, F.B.O.A., F.S.M.C.

An interesting line of experiment for the more advanced amateur

**I**N spite of the continual improvements in cinematograph projection, it still labours under a great handicap — its pictures are "flat." In ordinary vision we are conscious of three dimensions: height, width and depth. Photographs can reproduce the first two perfectly, but the illusion of depth can only be conveyed by the suitable arrangement of light and shadow, which, however artistic, can never give the solid roundness of reality.

In an ordinary "still" photograph we can only guess the distance of the background by its comparative size, but when the picture is viewed through a stereoscope, then a transformation at once takes place. The objects in the foreground stand out boldly, as real as life, while the background is relegated to its proper position, an appreciable distance away. Between the two springs the "middle distance," only conveyed by the cleverest two-dimensional photography, and even then how poor and tame after the stereoscopic picture!

Imagine, then, a moving-picture with the same clear-cut relief of a "still" as seen through the stereoscope, and you will understand the possibilities of stereoscopic projection! This development of the screen has been foreseen by many inventors, but certain difficulties have arisen which have hitherto been insurmountable. Cinematograph pictures with full stereoscopic relief have been produced, but since it has been necessary for every member of the audience to wear special goggles, the system has obviously been unsuited to public exhibition and the invention has remained a scientific curiosity.

To grasp the difficulties which have to be overcome, it should be understood that there are two essential conditions which must be fulfilled before stereoscopic perception can be obtained. First there must be two pictures of the same object, taken from slightly different angles. Secondly, each of these pictures must be seen by one eye only; that is to say, the right eye must see one view and the left eye the other. This is what happens when an observer looks through a stereoscope; there are two pictures, but a screen between the eyes prevents each eye from seeing any but the appropriate one.

## Two-Colour Stereoscopy

One method of projecting three-dimensional pictures is called the anaglyph principle and is so simple that any amateur can use it. It is

especially suitable for a small audience and is startlingly effective. Two identical cine cameras are needed and two similar projectors, so that a good plan is for two enthusiasts to pool their equipment and make a film together.

The two cameras are fixed securely together with the centres of the lenses about nine centimetres apart. A binocular camera is thus con-

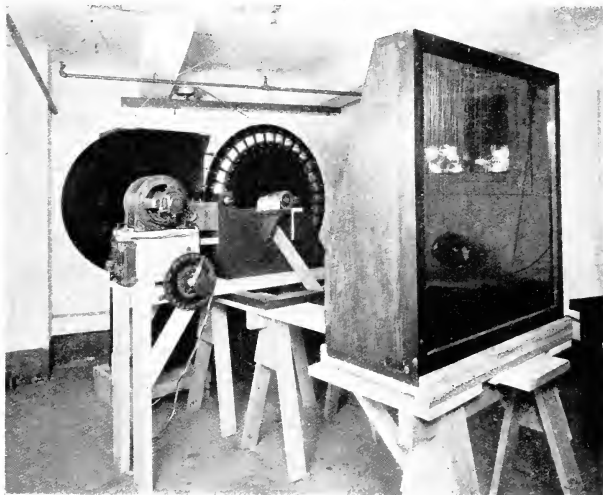
in one rim and green glass in the other. At the same time a piece of the same coloured glass is placed over the lens of each projector; red before one and green before the other. Now red and green being complementary colours neutralise each other, so that the eye covered by the red glass sees only the red picture, while the other eye sees only the green picture.

## Floating Pictures!

Everything is then ready and it is only necessary to operate the two projectors for a perfect stereoscopic picture to be seen. So realistic will the objects be that it will be difficult to locate the actual screen and the images will appear to float in mid-air!

As the conflicting colours somewhat interfere with attempts at artistic reproduction, the effect aimed at

## AN AMERICAN IDEA



Apparatus for the Projection of Stereoscopic Motion Pictures.

This is a picture of the apparatus invented by Dr. Ives, of New York. The chief feature of the invention is a special screen composed of a large number of vertical rods. The apparatus, however, is far from practical commercially and can be considered only as an interesting scientific experiment

structed which will take a double picture. Shutter speeds and timing must be alike and the winding apparatus completely synchronised. Having made the exposures and obtained twin films, the next step is to project them simultaneously on to the same screen. Here there is more scope for adjustment and the projectors need not be fastened together as a certain amount of experiment will be necessary. The pictures should be projected side by side and slightly overlapping. It only remains to ensure that the observer's two eyes see only the appropriate picture. This is done by providing each person with goggles having a piece of red glass

should be illusion. Unlimited trick photography will be possible on hitherto unknown lines. First try photographing a moving object such as a motor approaching the camera, and continue winding until the vehicle is but a few feet away. When you show the film, the approaching car will seem to leave the screen and rush towards the audience, so great is the illusion produced by the relief.

An eerie effect, calculated to send thrills down the spine of the hardest sceptic, can be obtained by a simple piece of trick photography. Place a human skull, or some similar gruesome object, on a table and film it against a

(continued on page 348)

# SOME HINTS FOR THE FILMCRAFT COMPETITION

By ADRIAN BRUNEL

NOTE.—Mr. Brunel points out that while he has devoted more space to the first of the two sequences selected for our Competition, the majority of his notes on Scenes 1 to 21 apply to the second sequence also

**I** LITTLE thought, when I was concocting two sample sequences for the simple story of "Even Worse Than Death," that they would one day reach the glorified status of being a "test-paper" in an examination. When your Editor asked if I would act as judge in a competition for the best presentation in celluloid of my unfinished symphony, I was more than gratified and immediately agreed; but it has since occurred to me, in wondering why he should choose these sequences, that the choice may have been made on the principle of setting you the difficult task of making bricks without straw. I have never actually seen bricks made, but if the method of their manufacture is according to the old saying, let me try and make amends with the offering of a little synthetic straw. I shall get the bricks later.

## The Titles

To begin at the beginning, with the titles. Many a well-made film has started off by making a bad impression with its shoddy titles. One of the first things a professional writer or a public performer learns is that he should begin well by ingratiating himself, by arresting attention and by trying to persuade his readers or his audience that he is very good. You should remember, therefore, that not only should you follow this policy in the opening of your picture, but that it is the main titles that first open your film. So let your titles be well written or printed, see that the type is well balanced and clear, as well as pleasing to the eye, and if you feel that "art backgrounds" would help, then by all means have them—but remember also that "art backgrounds," if ineffectively designed and executed, can be as irritating as are meaningless flourishes to your title-lettering.

## Stick to the Script

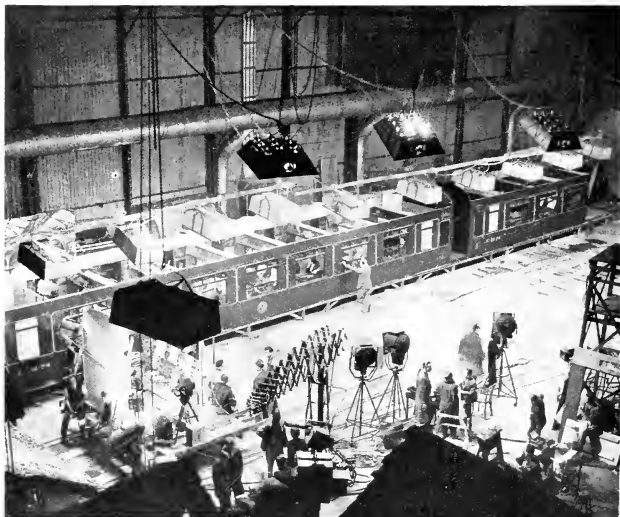
In shooting either of these sequences I would advise you to stick to my script. Not because I think it is incapable of improvement, but because we are not considering an exercise in script-writing. I do not maintain, however, that you should stick to my scenario slavishly; embellishments of the set script will occur to most creative Directors, though I have already warned you of the pitfalls in surrendering yourself to spontaneous inspiration in the middle of shooting. If "safe" inspirations occur to you in the shooting or the editing,

by all means include them, for they may reveal character in your work and will help to give it personality and interest.

To take the First Sequence first—see page 27 of *Filmcraft*. This all takes place in exteriors, and as I wrote it I pictured scenes taken in the summer. Although the weather may be unreliable in the winter, the light may not be so good, and the hours of shooting not so long as in summer, there is no reason why it

photography of Scenes 1, 2 and 3; not only the location needs carefully choosing, but the most effective angles must be selected. You will realise how important this is if you place yourself in the position of a judge in a competition, seeing these three opening shots recur at the beginning of each competitor's version; after being rather tired of seeing the same thing time after time, suddenly the judge will sit up and say to himself "Ah—this looks interesting!" This fellow knows what he's driving at." If you always try to make a tired judge sit up and take notice you will stand a better chance of interesting an ordinary audience.

After Scenes 1, 2 and 3 we should "slide into" Scene 4—a closer shot of Mr. Jellacott. Apart from farm-yard animals, this is your first living creature, your first human being, so don't let us down in your casting. Remember you're still trying to intrigue us; the actor who plays Mr.



[For Photos

Lent by the L.M.S. Railway, two complete railway coaches are being used in the new British International Pictures film "Love at Second Sight," now being made at the Elstree Studios. The coaches are the same as used on the Royal Scot

should not be shot in the winter and even an effective atmosphere of bleakness obtained.

In considering this sequence, I shall require you to turn on to page 33 in *Filmcraft* for the beginning of my analysis of the sequence, and then on to page 69 for my notes on the production of the sequence—in fact, to turn backwards and forwards. (I don't mind asking you to do this because it's a habit one should acquire in making films, looking forward and referring back.) In amplification of my last paragraph on page 33, I would stress the importance of the composition and the

Jellacott must not make us inwardly cry in disappointment, "Oh dear, I hoped it was going to be all geese, cats and chickens!" Mr. Jellacott must be more interesting! Don't choose a man who looks like an actor; have someone who looks real—your young people can look like actors, if you can't manage otherwise, for in any case they are less likely to be set in an actorish mould than a man of the age of Jellacott's impersonator. Don't choose someone who needs to assume a forced frown in order to look severe, puritanical, forbidding or however you visualise Jellacott's particular form of hardness.

A fixed frown is usually obvious, and in any case is liable to become unfixed. And while I am about it, if the actor is to be "made up to look like the part," he is judicious about it; false whiskers, cheeks hollowed by make-up, and all the devices of *maquillage* need more restraint and expertness in their application than most people realise. Many a good performance has been marred by what was considered "a good make-up"—in fact, I have heard cinema-goers saying, "And wasn't this make-up good?" when it was really rather obviously theatrical. In such cases one can usually take it that the casting has been at fault—an actor needing a disguise which you could penetrate was probably the wrong man for the part, though not invariably, of course—and besides, his make-up *may* have been perfect, though you could penetrate it.

In the next shot, Scene 5, we come to the young people. What the end

three characters, there is no great difficulty in getting clothes that are suitable for the young people, but there is a word of warning that concerns Alan's kit. He is a superior type of handymann about the small farm, but that is no reason why he should appear in the inevitable grey flannel bags and cricketering shirt, which seems to be the invariable costume of young actors in almost any exterior scene, whether in a scene of agricultural England or the tropics. I suppose all young actors are public-school boys at heart. As for Mr. Jellacott, I think you might run to something special for him—say an old coat with a short bobbed tail, with small lapels and buttoning high; and a high waistcoat with high revers. These are just suggestions to set you off—I've left you plenty of scope for originality in the trousers and the hat. If you are able to rout out some such coat that has been lying folded in the bottom of a

tion of these scenes in terms of photography and acting. Since this is the first time we see Alan and Jill, be certain that we do see them; if you are photographing them with back-lighting, get busy with your reflectors. A soft reflected lighting on their faces is going to help the interest in these characters. Then as to the acting; consider these scenes as a whole and rehearse all the action described in them as if they were one scene before you begin splitting the action up into separate shots. Get the whole little sequence of scenes flowing naturally and spontaneously.

These two are lovers; the artists must learn to feel in love with each other; they should be encouraged to rehearse their scenes alone together, to discuss their characterisations together, to get to know each other sufficiently well that there is no reserve between them. When they are on the set or on location acting together, *you* should feel that they *may* be in love really; that is to say, *they should make you feel this*—they should make you always think of them as a pair of individuals rather than as two separate individuals. With experienced artists reserve and reticence break down soon enough as a rule, but with two young and inexperienced artists a helping hand is needed, and this is where a clever and tactful Director can help them, and himself, by preparing the ground before shooting.

### Judicious Handling

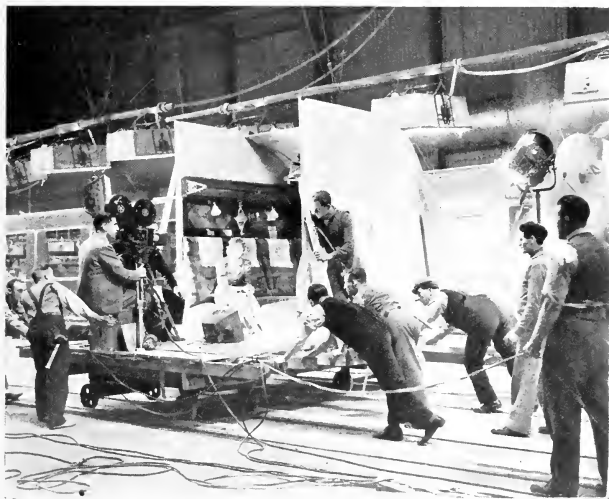
In Scenes 12 to 14 we demand of Jill and Alan something that requires handling very judiciously; they are expected to obliterate their names on the tree and on the ground in full view of the audience, but without Jellacott observing. Here is an opportunity for the Director and his artists to exercise some ingenuity! It can be done, naturalistically and convincingly—by which I mean with an appearance of being natural.

From Scene 15 to the end of the sequence I foresee no production difficulties, so let us pass to the next sequence. The scenario of this is to be found on pages 41 to 48 of *Filmcraft*; there is a brief analysis of the sequence on pages 50 to 51; and the notes on production of the sequence are on pages 78 to 86.

### A Tracking Shot

Scene 22 is a *tracking-shot* and is a test of your production technique. I would advise you to study carefully the notes on *tracking-shots* on pages 76 to 78. If you can make a good job of this scene you may be proud of yourselves as technicians. A great deal of care will be needed by your Art Director in providing satisfactory enlarged photographs of Mr. and Mrs. Jellacott. They are worth doing well, for they have both "story value" and "entertainment value." While you are about it, be sure that they are big enough to photograph well and clearly in your film.

Another point for the Art Director



[Fox Photos

Another view in the B.I.P. Studios, showing a railway coach interior being filmed

of this tragic story "Even Worse Than Death" may one day be, I cannot say; but so far as it goes, there are only three characters, so let your choice of the young artists be as careful as it is of Mr. Jellacott. While you are likely to consider acting ability in your casting, I should not let it weigh too heavily. You will naturally try to avoid "dumb-bells," but providing your characters have average acting ability, you should go for good *photogenique* characteristics—and I give this advice with one further proviso, namely, that you, the Director, should feel that you can make them be your characters in their various emotions.

In regard to the dressing of these

drawer for ages, see that the creases where it has been folded are removed before Mr. Jellacott is photographed in the coat.

I have noticed that good "character" clothes are often an invaluable asset to an artist's interpretation of a part. The psychological effect is sometimes so marked that the artist will feel no need of an elaborate make-up to help him get into the skin of the character he is impersonating.

Scenes 5, 6, 8 and 10 are the introductory shots of Alan and Jill; I have already commented on the technical aspect of these in my notes on pages 34 and 35. Now I want you to consider more the interpreta-

is in the selection of Jellacott's books. He may not easily discover the books named, but he may find substitutes that are just as good or better. He should, however, submit all substitutes to the Director before shooting. In the rush of production I am too often having to pass substitutes for various things required which either are feeble and ineffective imitations or else entirely miss the point I was driving at in my script. The Art Director should also see that the names on the backs of the books can be read when photographed, and if he has to touch them up with paint or put on false labels he must be extremely careful that his faking is not obvious to the camera.

Scenes 23 and 25 are Jellacott's first appearance in this sequence; they are obviously quite short, and just as obviously important from the Director's and the artist's viewpoint. I would ask you particularly to study my notes on the interpretation of these scenes on pages 79 and 80 of *Filmcraft*.

As for the rest of the scenes in this second sequence, I have covered the ground generally in my notes on their production on pages 81 to 86, but there is one important point I would like to touch on—namely, the space limitations of your studio.

### Reverse Angles

Many of my readers are working in "studios" which are, to quote Percy Harris, "merely small rooms with the furniture moved out." That is to say, you have to convert the existing walls of your "studio" into the walls of your set; reverse angles are often an insuperable difficulty to you; you have no room for overhead spotlights; in fact, you have no room for anything. You have only one asset over the professional in tackling these space problems—you work with a wider angle lens.

Let me first see if I can help you in your reverse angle difficulties. Suppose you have two people seated at a table in profile to the camera; first you have a medium long-shot and then you may be able to get a little closer, shooting in the same direction. This seems to be the limitation of camera-angles and camera-distances in the average amateur production, though the better-made work of the amateur Director will have the addition of cross-cutting close-ups of the two characters—which is adequate but not really sufficient variety when the same few changes are rung in scene after scene.

### "Cheating"

There are at least two further variations of angle that are possible in a small "studio" and which seem to occur to very few amateur film makers. The first is a bold employment of "cheating," which I deal with in *Filmcraft* on page 72 and which I refer to in my notes on "anchorage" on pages 80 and 81. To revert to the two characters

seated at a table and which you have been shooting in profile, with a wall parallel to them facing your camera; it is sometimes possible, in a confined space, to get another angle of two characters so arranged by placing the camera behind one of them and facing the other—if you "cheat" them both back to the side wall and "cheat" them nearer to each other. You may find that you can't quite get them satisfactorily in camera range owing to the width of table between; don't despair—you may be able to twist the table round the other way, to let down a flap, to take out a leaf, or even substitute another similar table that is smaller. Go



A stereoscopic film. One half is coloured red and the other green. Coloured glasses are worn during projection

A. E. Turville, F.B.O.A.

carefully with all this "cheating," but don't be afraid of it; if you are careful you will find that you can do amazing things. I wouldn't like to tell you of the daring use of "cheating" that I have sometimes got away with.

The other device is the use of a "float." A floating flat that is a little less than the width of your little studio can be placed at right angles to either of your side walls at the limit of your set—parallel to the wall you have already been shooting on to. Move your characters away

from that wall and towards the "float"; then place your camera against the old wall and shoot your reverse angle from there. An obvious alternative to this is to shoot on the existing wall—that is, the one behind the camera in the first shots—though this is not always practical, as this particular wall may have a window which is not easily adapted to the Art Director's dressing of the other end of the set, or he may not have "dressed" the whole length of the side walls. But remember this in making such changes for a reverse angle of this kind—you will need to "cheat" the furniture and the characters, and, also, you should not make a direct cut from the first angle of the characters in profile to this new angle. Your audience would be confused as to who was who, for Charles would appear to be sitting where Derek was the moment before and vice versa. Work round to this opposite angle gradually, therefore.

I am looking forward to seeing your interpretations of these two sequences. From your entries I shall learn a lot, and I hope will be able to help you better in future as a result of what I shall see. "Good shooting!"

### HOW TO MAKE STEREO-SCOPIC FILMS

(Continued from page 345)

black curtain. After every few exposures, stop winding and move the skull slightly nearer the camera, to give the effect of its gliding towards it with no visible means of propulsion. Viewed stereoscopically, this will present a terrifying appearance. The grinning spectre will seem to leap from the screen and hover in the air under the very noses of your audience, who will nevertheless vote the show a phenomenal success.

In practice, the chief difficulties which arise are those of synchronisation. When the films are being projected, one of them may jump a couple of frames and the whole effect is consequently ruined. It is possible to obtain a special device to fit over the ordinary cine camera which allows a double stereoscopic picture to be taken on the same film side by side. With this method, however, the film has to be tinted, one half red and the other green, and this dispenses with the double projector.

The coloured glass is obtainable from an optician, who will also be able to supply a number of cheap goggles. The colours used should be ruby-red and blue-green, and the two colours should completely neutralise each other. To test this, superimpose a piece of red and green glass and view a white light through them. Practically no light should penetrate; the effect should be like thick smoked glass.

If, and when, in the future, stereoscopic photography is brought to the cinema, you will be able to say proudly to your friends: "Why, I did that myself years ago!"

# OUR HINTS AND TIPS

## COMPETITION

### FOUR MORE GOOD IDEAS

THE entries for the Hints and Tips Competition this month were more numerous than on any other occasion, reflecting once more the growth of interest in the hobby. For this reason we are again awarding four prizes instead of the usual three.

Mr. Leach has had a very happy idea for an inexpensive projector stand, and this we are sure will be widely adopted. Mr. Goddard's Pathé hint, while not new, deserves to be better known. Mr. Guthrie wins a prize for his practical spool hint—the best hint of its kind among many "spool" entries, while the "Chemical Fade" hint from Mr. Voller answers many enquiries we have received for such a process.

#### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are repeating our offer to readers, and next month three half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram a simple pencil drawing will do, as our own artists will prepare the finished drawings for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the March Competition should reach us not later than February 12. The Editor's decision will be final.

#### An Inexpensive Projector Stand

DEAR SIR,—I do not know how others of your readers solve the problem of providing a stand for their projectors, but in my own case I have resorted to a domestic article to be found in most homes or procurable at about four or five shillings, viz., a *folding ironing-board*. This I find provides a most satisfactory stand and has the advantage of being easily moved and, of course, easily stored when not in use.

The asbestos sheet at one end of the board houses the transformer or resistance, the projector stands in about the centre, and the remaining space is very handy for holding films or other items needed for a "show."

—W. C. LEACH 30 Brantwood Gardens, Ilford, Essex.

#### A Pathe Hint

DEAR SIR,—Many users of the Pathoscope Home Movie Projector will no doubt find that when showing a film that has been used a good number of times, and is perhaps slightly buckled in parts, will jam in the film guide and the claws will not pull the film through. If any user of the above-mentioned projector should have this trouble with a film, he should place a small elastic band over the focusing screw and then stretch it over to the notch lever so that the lever is pulled right back. Then start the film running and you will find that it will run through quite all right, providing it is not in too bad a condition.

This of course only applies to S.B. Reels or films which have unnotched titles.—L. H. GODDARD, I.A.C., Knutton, 32 Felstead Road, Wanstead, E.11.

#### A Spool Idea

DEAR SIR,—I beg to submit my scheme for converting 16-mm. (or any other) spools to larger sizes. I am using this idea myself very successfully.

Take 50 ft. or 100 ft. metal spools, open tags which hold spool together, lift off one side plate, insert thin cardboard disc over tags and replace plate, hammer tags over again, and repeat operation to other side, finally push pencil or penknife through centre to make clearance for spindle and the result will be a perfectly sound and practical spool which will take up to 400 ft. film; the plates add considerable strength to both card and tags, which would otherwise pull out.—F. L. GUTHRIE, Glendale, The Walk, Potters Bar.

#### Chemical Fades

There is no doubt that fades greatly increase the professional qualities of an amateur film. It is often undesirable to produce the fade when shooting, and although Neg-Pos. users can have them done afterwards, the high cost necessarily restricts their use. I have evolved the following method which will enable any amateur to produce quickly and easily fades at an almost negligible cost. The only apparatus required is an ordinary chemical test tube of about half an inch in diameter by 6 in. long. The method of working is as follows:—

A small pinch of potassium permanganate is taken and placed in the tube which is then nearly filled

with water. When dissolved, about twelve drops of sulphuric acid are added. The negative where the fade is required is then taken and pushed gradually down into the solution in the tube at the rate of about one frame every second. When fifteen frames have been pushed in it in this way the negative is removed and at once placed in a weak hypo solution when the red stain will disappear; sometimes brown stains appear, but these are easily removed in weak hydrochloric acid. The negative is then washed and dried and on printing a perfect fade is produced.

For a normal fade the first two frames of the negative should be clear of celluloid, the other frames gradually increasing in density until normal density is reached.

Quicker fades can be produced by increasing the immersion time of each frame and using less frames.

It may be necessary to make a few tests to find the correct time for feeding in the film, but once found the solution will make dozens of fades.

—R. B. VOLLER, "The Moorings," Broad Walk, Winchmore Hill, N.21.



#### FIFTH FOX FILM-AT-HOME NEWS

Advance Notes on the February issue of this wonderful cine diary produced by Fox Photos in collaboration with "HOME MOVIES AND HOME TALKIES."

AS we go to press the advance particulars of the February newsreel give promise of a particularly interesting issue. Many of our readers will have seen the report in the newspapers of the difficulty of delivering letters at a farm at Eynsham owing to the activities of a ram which has narrow-minded views about postmen. The postman and the ram are both stars in this month's reel in a very amusing shot. Again, newspaper accounts have also appeared concerning a fourteen-year-old schoolboy member of the Wembley Flying Club, whose kite, measuring 21 ft. across, caused much surprise to local airmen. This is also shown, and other interesting features include shots of a City fencing club organised by the youngest British professional woman fencer, Channel swimmers in training, tests of the new rubber lamp-post, a new streamlined lorry, and the anti-gas school at Portsmouth.

The newsreel is available in both 9½-mm. and 16-mm. sizes at prices actually lower than that of the same lengths of raw film to take your own.



## WHY NOT A "CINE MAGAZINE"

Using up that "Scissored"  
Film

By Ernest Oakley

FILM cutting has often been described as a necessary evil: it is a form of sub-editing every serious amateur cine-worker indulges in on the greater percentage of his productions, be they one- or six-reel efforts.

But I wonder what becomes of those "scissored"—and sometimes "censored"—clippings? I can wager that nearly all the pieces find their way into the waste-paper basket. Possibly, little gems are thrown away simply because they are far too short to be worthy of presenting in a programme to one's friends.

Now, if some of those clippings—technically perfect, of course—are massed together they can be formed into a most interesting "short." The subjects will, at first, appear not to have the slightest connection, but skilful sub-titling or witty dialogue—in the case of talking film—can be made to weave the subjects one to another.

I do not claim to have originated this idea. I was prompted to try it myself after seeing one of Mr. Andrew Buchanan's weekly "Cine Magazines," which are shown in most theatres all over the country. These films are a perfect example, of course, but then

"magazine" is continued with pictures of the brick industry in full swing.

I think this idea opens up quite a wide field for the reader's ingenuity, and a winter's evening spent on a film of this nature will well repay the amateur for any novel twists he is able to introduce.

The most uninteresting cuttings,



The "Daily Mail" International Challenge Trophy presented to the I.A.C. by the proprietors of the "Daily Mail"

normally, can be introduced in this "magazine" to form an interesting programme "fill-up."

A friend of mine, who assists in compiling the snappy captions and piecing the scraps together, finds the work much more entertaining than crossword puzzles.

### AMATEUR'S HOME THEATRE

(Continued from page 341)

complete. The operating box has faders for a quick change-over and all the little refinements experience has shown to be useful. Having heard and seen a programme presented I can assure readers that both sound and picture are up to professional standards and would be a credit to many a full-fledged theatre.

Next month we shall publish some more details, but meanwhile we may add that Mr. Curtis has kindly consented to show his theatre to a limited number of HOME MOVIES and HOME TALKIES readers. Interested readers should communicate with the Editor in the first case.

### To American Readers

"Home Movies" is now obtainable from Willoughby's, 110 W. 32nd Street, New York City, and The Bass Camera Co., 179 W. Madison Street, Chicago

## A FILM TO SEE

THE "Song of Songs" will be generally on view at cinemas after January 22. Many people will go and see this film to admire Marlene Dietrich; but for the amateur cinematographer in search of technique, the cinematic manner in which Director Rouben Mamoulian has handled Marlene's statue will provide a good example of what can be done on the screen with the inanimate.

One of the main differences between the theatrical and the cinematic treatment of material is that while on the stage a scene remains fixed throughout the performance it is possible, on the screen, to analyse it to any desired degree, and to place any section of it prominently before the audience.

In the "Song of Songs," Mamoulian (with the eager support of the Hollywood box-office mind) seizes upon one object—the statue of Marlene Dietrich, specially modelled for the film by N. Cartaino Scarpitta, and uses it to reinforce dramatic effect, and to serve as a buffer to the acting of the star.

He shows you the statue again and again—in close up, in mid shot, in long shot—until it becomes as prominent a character in the film as Marlene Dietrich herself.

A mind thinking only in the restricted terms of the stage could never have conceived this idea of stressing the statue. Mamoulian is one of the few directors in Hollywood who can think wholly in pictures.

He is an expert at introducing



Obverse of the I.A.C. Gold Medal presented to Alexander Korda, Esq.

Mr. Buchanan does not have to rely on cuttings.

If the operator is skilful enough he may combine family shots with scenic views without any apparent loss of continuity. Here is an example of the titling I am referring to—yes, it is one of Mr. Buchanan's efforts. The film depicts some interesting "shots" of novelties in ladies' hair waving: "Some are set in gold, some in silver and some are set. Talking of Somerset reminds me that the brick industry in that part of the country is improving, etc." And the



Reverse of the Medal

touches of pictorial beauty. These not only enrich his films artistically and give them a quality of poetry usually missing from Hollywood product, but they cost less than sets.

In the scenes where Marlene Dietrich and Brian Aherne take a lovers' walk across the meadows of long, swaying grasses, you get *their* mood. And again, a little later, when you see the whirling skirt of Marlene's dress as she dances in circles beneath the trees, you feel *her* mood of happiness. It is a question of setting suiting the mood.

Remember these points when searching out locations for your next amateur film production.

F. O. W.



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**FILMCRAFT**

SERIES

**TWO IMPORTANT BOOKS**

These text-books will prove of the greatest service, not only to all home movie-makers, but to every student of the cine art. It is not necessary to be a practical cinematographer to read and enjoy them—they are brilliantly written and should find a place on the bookshelf of every man and woman who desires to keep up to date in matters pertaining to this great modern art.

**FILMCRAFT**

By ADRIAN BRUNEL

An outline of the technique of film production intended primarily as a guide for amateur film enthusiasts. Every step from the choice of a subject to the final cutting and editing of the film is clearly explained, while the value of the book is enhanced by a series of appendices written by other well-known experts.

The "Daily Mail" says: "I am happy to be able to recommend 'Filmcraft.' . . . This is an admirable text-book, written with sound common sense and a grand sense of humour."

**FILM TECHNIQUE**

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Pudovkin ranks with the greatest Directors of the Cinema and the influence of his pioneer work is found in every modern film. This new edition of his classic work on Film Technique is of immense value not only to amateur and professional cinematographers, but also to students of the cinema as an art.

The "Evening Standard" says: "... his theories are stimulating to anyone who takes an interest in the artistic future of the talkies."

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THE EDITOR, HOME MOVIES AND  
HOME TALKIES

DEAR SIR,—I have read Mr. Abbott's original and very interesting article on "Title Cards with Printers' Types," and I think with your help, sir, more interest in home titling could be encouraged.

I have no knowledge whatever of printing, and I suggest that you print in HOME MOVIES AND HOME TALKIES a good sized specimen alphabet and a set of figures of suitable design, such as the "Parsons" type illustrated with Mr. Abbott's article, for reference by the amateur who prefers to make his own titles by hand.

I realise that you would have other important aspects to consider before greeting to such a suggestion, but if no prejudicial effects would follow I am sure the publication of such a

specimen page would be very much appreciated by readers.

Yours faithfully,

F. E. PRESTON.

9 Denewell Avenue, Heaton.

Since the publication, in our September issue, of the article "Title Cards with Printers' Types," by Harold B. Abbott, we have received requests from readers for a specimen of the full range of characters comprised in "Parsons" type. This type was extremely popular for titles in the professional films of the "silent" days, and the complete set of characters is here shown.

It will be noted that certain characters are provided in two styles, and the type is obtainable from Messrs. F. Wessellhoeft, 66-67 Shoe Lane, London, E.C.4.



Members of the Wirral Film Society watching the filming of their 1933 production, "A Shot in the Dark," at the Bridge Inn, Port Sunlight (Ches.), on the occasion of their annual dinner. Mr. H. Graham White, M.P. for Birkenhead, who plays a leading part in the film, is seated in the centre





It was Mrs. Motherspoon-Waterbiffle's idea (I need hardly remind you that the good lady's name is pronounced Moon-Wiffle) that we should all go together to Switzerland in the New Year for winter sports and ciné work combined.

"Toppin' idea," chorled General Gore-Battleby when the suggestion was made; "simply toppin'. We'll be combinin' ski-in' and skatin' and lugein' and bobbin' and flimin'."

The General's only regret was that it would mean dropping his gears. "No huntin', and leavin' 'em to eat their heads off," as he put it.

"But I'm sure," bleated the Curate, the Rev. Septimus Poffle, "that we can find you a sport with a 'gee' in it. Why, of course, there is ski-jorin'—that's to say ski-joring."

Under the aegis of Mr. Thomas Cook our outward journey was more or less uneventful. I say more or less because one or two little incidents did happen, as incidents have a way of doing when the Sploshbury Home-Ciné Society gets moving.



The General took a step forward

Poor Mrs. Motherspoon-Waterbiffle was somewhat overcome during our voyage across the Straits of Dover and was in such a state of collapse when we reached Calais that in response to the customs-house fellow's query she could merely wave weak hands and murmur "Reecong, Reecong."

The official opened her dressing case and promptly produced a dozen boxes of matches. The Vicar and the General rushed forward to explain that owing to the dear lady's terrible experiences on the water she had clean forgotten the matches and was quite prepared to pay duty on them.

After much waving of arms and a great deal of high-speed talk, the official, who had now summoned a colleague, consented to overlooking the offence. She had, of course, nothing else in her baggage to declare?

"Reecong, Reecong," wailed Mrs. Motherspoon-Waterbiffle. Then the

customs johnny opened a trunk and there on the very top lay box after box of gaspers, five hundred in all.

Words burst in a positive spate from the flabbergasted official. He summoned colleague after colleague



I must have been a little rusty

and each talked louder and faster and waved his arms more violently than the next. To such a pitch did they presently become worked up that they appeared to be about to murder each other. I stood in the middle of our little group looking on helplessly.

Then suddenly a super-explosion of words and gestures took place. The heftiest of them leaped over the counter and streaked across the room like greased lightning.

Turning round to follow his movements, we found that, followed by the rest of the band, he was making for Flippersfield, who was standing all by himself in a corner, gleefully shooting the scene. They surrounded him, yelling and brandishing fists.

Flippersfield, a calm soul, merely repeated at intervals "Jer ner com-prong-pah," and went on making close-ups.



The Vicar flew into the air

The officials, finding French unavailing, resorted to English. "It is defended," they cried in chorus, "to filimfy in the Hall of Customs."

Meantime, those funny little penny trumpets that French railway guards carry were sounding, and presently we saw the train glide out of the station. We all thought that we were there for good when what was obviously the Biggest of Big Noises in

the realm of customs made its appearance.

He looked at the General. The General looked at him. The General took a step forward. The Big Noise precipitated himself. His arms clasped the warrior's manly torso; his lips applied a smacking kiss to either cheek.

I was just in time to get a foot or two of that, thank goodness.

He and the General, it appeared, had hob-nobbed on the Somme in the Great War. There was nothing that he would not do for his old comrade-in-arms. In a flash the gesticulating customs-house men were subdued. Mrs. Motherspoon-Waterbiffle's mistake was explained as a perfectly natural result of her indisposition and we were free to proceed on our way. We had to take a slow train, but it got us to Paris just in time for the next connection but one.



Pulled by a galloping horse

We were all a tired party when we arrived at length at Zweispitzen which, on the authority of the guide books, is 6,000 ft. above sea-level.

However, we Sploshburians are made of stern stuff and after a brush up (and a wash down) we made our way straight to the ski-ing slopes. I had decided that I would devote this first morning to pure sport, whilst the rest had resolved to give it up to ciné work. They wanted to make some shots of me, and as I had indulged to no small extent in ski-ing in years gone by they looked to me to display my prowess. I directed them to stand near the bottom of a longish slope and to look out for the big thrill.

Donning my skis, I fairly shooshed down the hillside and just as I was nearing them I yelled "Telemark Turn."

The Telemark is perfectly easy. You just bring the outside ski round and fling your weight outwards; then round you go in a beautiful curve. I must have been a little rusty, for the next thing I remember was Pottleson's

voice crying: "He's in this snowdrift. I can see the tip of one ski sticking out."

When they had dug me out I explained that I was showing them how the Telemark should not be done. They said, rather nastily I thought, that they had quite understood that.

As day followed day some magnificent shots were secured. I have a beauty of the Vicar engaged in cutting what should have been a three, but was actually a magnificent asterisk both linguistically and on the ice as he flew into the air and landed on the seat of his plus-fours.

Both the Curate and Winklesworth snapped Mrs. Motherspoon-Waterbiffle during her descent of the luge run when she and the little sleigh somehow came unstuck. Despite her avoirdupois the dear lady always adopts the head-first position, and when she fell off it was agreed by all that she broke most records, if nothing else, when taking the course on her hum-tum.

The General's ski-joring was a wild success, from the film point of view at any rate. In this form of winter sports you are pulled on your skis by a horse galloping at what seems at times to the performer to be a close approach to the speed of light. The General's gee, possibly misunderstanding—or possibly again understanding only too well—the language that he used to it, proceeded to bolt with him into a pine forest. 'Tree trunk

after tree trunk was missed by millimetres and all went comparatively well until a clearing was reached in which stood a small house.

Here the horse, catching sight of the Vicar's natty pull-over, shied violently and the General was precipitated head foremost into one of those gigantic mounds of matter un-



The ingenious design used by the Metropolitan-Vickers Amateur Cine Society

mentionable in polite society, which are to be found beside the dwelling of every Swiss peasant.

Having been extracted, scraped and disinfected, the General protested that

he had come to Switzerland for winter sports and not for agriculture. It was agreed *nem. con.* that we would willingly have him refrain from the agricultural part in future, despite the fact that the Vicar, with great presence of mind, had unsling his cine-camera instantly and secured twenty-super-excellent feet of film.

Winter sports are magnificent from the cine point of view, but I have a kind of inward feeling that summer sports are safer.

## LOST!

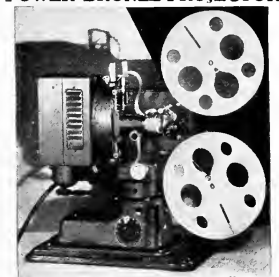
### A Weston 627 Exposure Meter

**M**R. WATSON, of the Walthamstow and District Amateur Film Society, was filming on the Kandem Stand at the Dorland Hall Ciné Exhibition, using his Weston 627 Exposure Meter. He handed it to a friend to hold, who in turn handed it to a stranger, thinking he was a member of the society. He was not, however, a member, and Mr. Watson thinks he may not know to whom to return the meter. Mr. Watson's address is c/o Walthamstow A.F.S., 222, Forest Road, Walthamstow, E.17.

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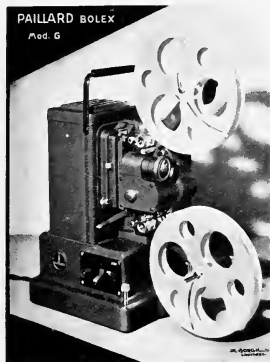
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## Home Movie Opportunities for February, 1934

### FEBRUARY

- |      |   |             |
|------|---|-------------|
| 1    | R.A.F. v. Cambridge University (Boxing) .. ..                           | HENLOW.     |
| 1-3  | National Cage Birds Show, Crystal Palace .. ..                          | LONDON.     |
| 1-17 | Brighton Homes Exhibition ..  | BIRMINGHAM. |
| 3    | Ancient custom of "Blessing the Throats," St. Etheldreda's Church .. .. | LONDON.     |
| 3    | Amateur Boxing Championship ..  | GLASGOW.    |
| 3    | Scotland v. Wales (Rugby) ..  | EDINBURGH.  |
| 5    | Crosnier School of Arms Fencing Exhibition .. ..                        | EDINBURGH.  |
| 6    | Flower Show, Horticultural Hall ..                                      | LONDON.     |
| 6-15 | Bakers' and Confectioners' Exhibition .. ..                             | MANCHESTER. |
| 7    | Middlesex Golf Club Championship .. ..                                  | SUDBURY.    |
| 8    | New Zealand Day .. ..   |             |
| 9-10 | Scottish Foil Championship for men .. ..                                | EDINBURGH.  |
| 9-13 | Community Drama Festival ..   | TAIN.       |
| 10   | British Legion Conference ..  | SOUTHPORTH. |
| 10   | Scotland v. England (Soccer) ..   | Glasgow.    |
| 10   | Scotland v. England (Golf) ..   |             |
| 12   | Scottish Fencing Club v. Edinburgh Academy .. ..                        | EDINBURGH.  |

### FEBRUARY

- |         |   |                 |
|---------|---|-----------------|
| 13      | Printing and Allied Trades Boxing Tournament .. ..              | LONDON.         |
| 14      | St. Valentine's Day .. ..                                       |                 |
| 14-16   | Waterloo Cup (Coursing) ..                                      | ALTAR.          |
| 17      | J.C.C. Motoring Rally .. ..                                     | BROOKLANDS.     |
| 17      | Races .. ..   | KELSO.          |
| 19 to   | British Industries Fair, Olympia ..                             | LONDON AND      |
| Mar. 2  | and White City .. ..  | BIRMINGHAM.     |
| 20      | Flower Show, Horticultural Hall ..                              | LONDON.         |
| 21-24   | Rowing—Lent Races .. ..   | CAMBRIDGE.      |
| 21      | Universities Athletic Union v. R.A.F. (cross-country race) ..   | HALTON.         |
| 21 to   |   |                 |
| Mar. 3  | Homes Exhibition .. ..  | NORWICH.        |
| 22-23   | Galloway Cattle Show .. ..                                      | CASTLE-DOUGLAS, |
| 24      | Scotland v. Ireland (Rugby) ..                                  | EDINBURGH.      |
| 27      | National Welsh Festival, St. Paul's Cathedral .. ..             | LONDON.         |
| 27 to   | Hunter and Thoroughbred Show, Mar. 1 Royal Agricultural Hall .. | LONDON.         |
| 27 to   |   |                 |
| Mar. 10 | Art of the Theatre Exhibition ..                                | LONDON.         |
| 28      | Royal Artillery Harriers Bona-fide hunt meeting .. ..           | WINDMILLHILL.   |

WHY NOT START A

## HOME MOVIES CINE CIRCLE?

SEE

**"THE GOOD COMPANIONS,"** Page 338 of this issue

# CAN YOU DIRECT A SEQUENCE?

## OUR NEW COMPETITION

### Splendid Opportunity for Lone Workers and Societies Alike

IN order to encourage home movie-makers to achieve a higher standard of film production, we have decided to offer a prize—or rather two prizes, a Gold Medal and a home ciné projector—for the best film of any of the specimen sequences described in Mr. Adrian Brunel's new book, "Filmcraft." The Competition is open to both societies and individual workers and the closing date will be April 15 next, thus enabling the final work of editing, cutting, etc., to be done during the Easter holiday. The announcement of the name of the prize-winning individual or society will be made in the June (second birthday) number of HOME MOVIES and HOME TALKIES.

#### Mr. Brunel to Judge

Mr. Brunel himself has kindly consented to take part in the final judging, and in awarding the prize special consideration will be given to how far entrants have followed the precepts set forth in the book. By allowing a choice of sequences in the imaginary film, "Worse Than Death," it will be possible for almost everyone to find

something which can be simply staged, as elaborate sets are not necessary. The sequences can be either indoor or outdoor and the length of the film should be not less than 100 ft. and not more than 200 ft. The Competition is open to 9½-mm. or 16-mm. film equally.

### THE PRIZES

The winner of this competition  
will be awarded

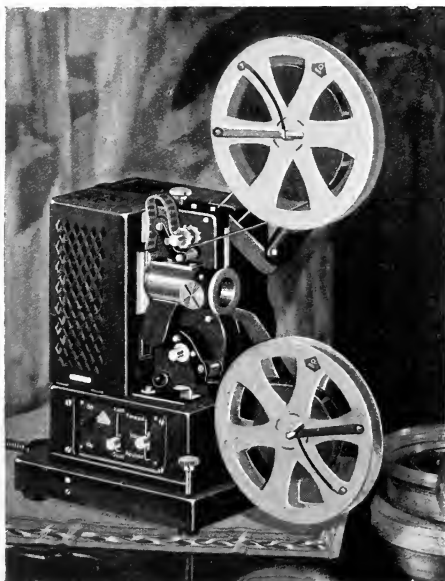
A "HOME MOVIES" GOLD  
MEDAL

and the choice of either a Pathe-  
scope 200-B Projector, if he is a  
9½-mm. user, or an Ensign  
100-B Projector, if he  
uses the 16-mm.  
size

Here, then, is an excellent opportunity for ciné societies during the winter. Mr. Brunel's current article gives many hints, and meanwhile all would-be entrants should make a point of obtaining the book in question without delay. It can be purchased at any bookshop for 3s. 6d., or obtained direct from Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, price 3s. 9d. post free. Quite apart from the value of the apparatus offered, the winning of the HOME MOVIES and HOME TALKIES Gold Medal for this Competition will be no mean achievement, and we are sure it will be eagerly sought after.

#### Conditions

Readers who propose entering for this Competition should notify the Editor by letter as soon as they have come to their decision, and in any case not later than one month before the closing date. Lone workers who desire to collaborate with others in their district should also write to us in order that, where possible, they may be brought together.



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(Continued from page 344)  
lengths given in Table 2 are available  
as motion picture objectives. Still  
camera anastigmats of suitable focal  
length may be used.

#### Constructional Details

The details of a preferred construction are as follows: The distance  $d$  (Fig. 6) at which the object should be photographed is the same as the distance from the eye at which the object is held for viewing, provided the field size resulting is large enough. Field sizes are given in Table 2. A distance of 25 cm. has been found satisfactory for many small objects, such as flowers, small animals, large insects, etc.

The proper supplementary lens can be mounted easily with cellulose cement in a wooden upright, using a stepped circular hole made by an expansion bit. This lens is mounted close to the camera lens, and so that its centre is on the camera lens axis. A decentering error of 1.6 mm. is not objectionable. The wire frame is not placed exactly at the plane of sharp focus, because it has been found impossible to surround all objects with the frame. It is therefore set 4 cm. closer to the camera. Experience has shown that the estimation of the field position and limits offers no difficulty with this arrangement.

The frame, of wire 3.2 mm. in diameter, is made to exceed the field mit by about 6.5 mm. on all sides.

The ends of the wire are secured to the base  $B$ , and cleat  $C$  holds the frame in place. The frame is bent so that its geometrical centre is on the camera lens axis. If one side of the frame appears in preliminary pictures, the frame may be shifted or bent as required. In order to attach the camera to the base  $B$  a hole is drilled for a screw (e.g., a 6.5-mm. machine screw will serve) to engage with the tripod bushing of the camera. This hole is so placed that the camera rests against the blocks  $PP$  to assure replacing it exactly. The blocks  $PP$  are placed on the side shown to permit easy winding and reloading.

If desired, the supplementary lens mount may be hinged at the base, to remove it for distant photography, with which the frame does not interfere.

The accessory known as the "Ciné-Kodak Titler" can be used in the manner outlined. The easel which takes the title card forms the frame, and does not show in the picture. The focus comes exactly at the frame, and the field size is 5.4 by 7 cm. This is rather small for most subjects.

The fourth class of subject in nature photography, that is, things we examine through a magnifying glass, can be photographed up to  $\times 10$  magnification with the same type of device as shown in Fig. 5. The supplementary lens in this case is a 25-mm. focus anastigmat.

This magnification,  $\times 10$ , has been found unnecessarily high for many subjects, and manipulation is somewhat awkward. An attachment for  $\times 5$  magnification is more useful and more usable, and is best accomplished with a 50-mm. anastigmat used as a supplementary lens. This lens must be somewhat greater in diameter than the camera lens, to avoid cutting off the edge of the field, as shown in the lower diagram of Fig. 4.

The construction of this attachment is beyond most amateurs, but the required mounting can be made by any machinist. A filter cell may be built into the mounting, which may then be attached to the camera in the manner of a filter. The anastigmat used as a supplementary lens must be mounted with its front facing the camera. The wire frame, of spring steel wire, is adjusted so that the image of a distant object, created by the supplementary lens alone, falls in the plane of the frame. A final adjustment is made with the attachment on the camera, by photographing a pin in and near the plane of the frame, and adjusting the frame accordingly to the result. Care must be taken to keep the subject in the plane of the frame, since the depth of focus (given in Table 1) is quite small.

Excellent Kodacolor pictures have been taken at  $\times 5$  magnification using a 50-mm.  $f/1.9$  motion picture objective as a supplementary lens.

# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the FIFTEENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

SEVERAL times we have emphasised that in normal studio recording by sound-on-film, the camera and recording machines are likely to be a considerable distance apart and are coupled or synchronised electrically. The obvious advantage of this is that the engineer to whom is allotted the task of committing sound to celluloid is free from the bustle and scurry of the studio; besides this the camera man is left free to work out his own salvation. Probably he would not agree with this statement but at least it has some foundation in fact.

When, however, we come to the question of portability and simplicity in design we naturally seek to combine units and produce an equipment after the fashion of that used in news-reel recording. We have previously explained the glow tube system in

which variable density sound track is produced by a recording lamp inside the camera. This is the system used in the making of the famous *Muricaine News* which we think every-one will agree is remarkable when one considers the al-fresco conditions under which the engineers frequently have to work.

## 16-mm. Sound-on-Film

What is true of portable 35-mm. equipment holds also for 16-mm. sound-on-film and so it is logical to expect that when sub-standard recording equipment becomes available

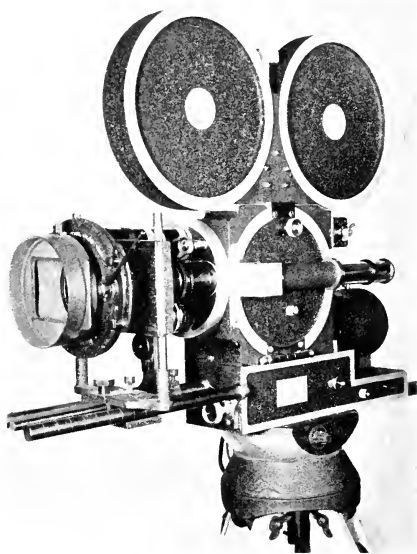


Fig. 68. The Berndt 16-mm. sound camera—front view

the camera and recording machine will form one unit. It is a long time since 16-mm. sound-on-film projectors were first introduced and almost month by month manufacturers have added to the available apparatus besides which plenty of library subjects can now be hired. If not so great in numbers the range of sound films is now almost as wide as with silents.

But the one thing for which everyone has been waiting is the 16-mm. sound-on-film recording equipment, and up to the time of writing we believe nothing has been placed on the market in this country. We may feel inclined to blame the manufacturers but the problems involved in recording are far more troublesome than in projecting. It is one thing to record a sound track on 35-mm. film and reduce it optically to 16 mm., but quite another to record direct on the small width track itself. The problem is one of refinement and simplification—the former to maintain sound quality in spite of the lower film speed and the latter to make for small size and relative cheapness.

In developing such an equipment for commercial manufacture the prime necessity is undoubtedly quality. It

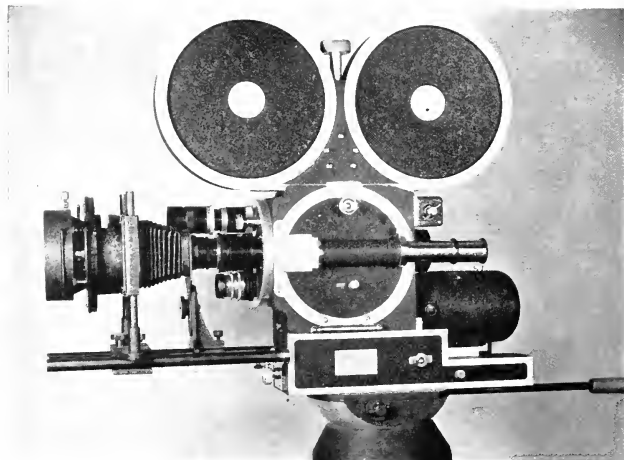


Fig. 69. The Berndt camera—side view

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would be possible for a relatively few pounds to produce a set which would record sound so that when projected we could *understand* the words. Unfortunately this is by no means good enough—fidelity is indispensable. This is a roundabout way of saying that the first recording cameras are likely to be expensive, simply because the manufacturers cannot afford to take risks.

### Berndt Sound Recorder

Probably the first commercial 16-mm. sound-on-film recording equipment is that produced by Eric M. Berndt, of 112, E. 73rd Street, New York, who very kindly furnished the details presented below. We must, however, point out that the remarks we make on the quality of the apparatus are based on independent inspection.

In preceding articles we have described the three systems of sound track recording, and a little thought will indicate that quite clearly the glow lamp method is the most simple and the light valve the most complex. The Berndt equipment is available in both glow lamp and variable width designs, the latter being, we believe, the more popular and capable of producing the best results.

The variable width or variable area method of recording has been chosen for 16-mm. work because with it film exposure and development are less critical. Besides this, sub-standard work is definitely non-studio, i.e., sometimes careful laboratory treatment is necessary to obtain good pictures. With variable width sound track one can concentrate on the picture alone.

Another feature of the variable width method is the high sound quality obtainable by the use of reversal film since it is an easy matter to control recording lamp exposure so that a high contrast is produced. It is fairly well known too that reversal film is to a large extent free from the "graininess" encountered with ordinary negative and actually does permit higher frequencies being recorded.

It is scarcely necessary to mention that the equipment we are describing is designed for single perforation film as proposed by the Society of Motion Pictures Engineers and obtainable from the Kodak Company and several other sources. All 16-mm. sound-on-film projectors have now adopted this as a standard. \*

### Camera Necessities

Figs. 68 and 69 show views of the Berndt 16-mm. sound-on-film variable width camera. An examination of these shows that the "sound" side has been introduced so ingeniously that it is scarcely apparent except by the switch controls.

As will be gathered the camera itself is designed for flexibility so that professional effects and refinements equal to those achieved by

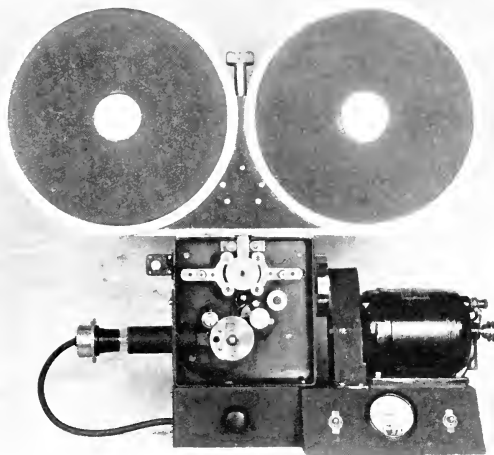


Fig. 71. Berndt glow lamp camera

35-mm. machines are possible. The camera possesses 400 ft. removable magazines fitted with light traps; daylight loading reels of 100 ft. can also be used. There is a four-lens turret with standard mounts and direct focusing using a Bausch

& Lomb microscope. Besides this a Goerz variable view finder is included in the accessories.

The camera is driven by a 110 volt A.C. (American standard) synchronous motor, but may also be hand cranked at the usual speeds. Viewed as a

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whole or in detail, the camera is a beautiful piece of apparatus even when compared with professional 35-mm. machines. Indeed, when one considers that the sound track passes the recorder at only 36 ft. per minute and employs a smaller aperture it will be appreciated that a 16-mm. machine must really be more precise than the standard models. Again, blimps are not likely to be used, which means that camera silence is even more necessary. Gears are of fibre to this end and the reciprocating mechanism is designed for smoothness of motion. There is a mechanical filter to the sound sprocket so that uniform film speed is achieved.

### Recording Head

The recording head design is conventional in principle, but highly original in the mechanical skill displayed in packing an "untidy" device into a small space. There is, of course, a recording lamp, galvanometer complete with optical system, and besides this a visual monitor is fitted to indicate the degree of modulation. As will be seen from the photograph the recording lamp control and milliammeter are mounted on the camera, where also is a cable plug for connection to the amplifier, which also furnishes power for the recording lamp and the galvanometer field coil.

### The Amplifier

Fig. 70 shows the portable recording amplifier, the size of which may

be appreciated when one remembers that the two electrical meters shown near the top are approximately 2½ in. in diameter. The amplifying and accessory equipment are carried in two cases, one containing the amplifier and batteries and the other the microphone, cables and accessories.

The amplifier itself comprises five stages, and those technically minded will be interested to learn that it has a gain of approximately 85 decibels. Volume controls, a battery switch, a jack for monitor headphones, etc., are visible on the control panel, from which also the main connecting cable can be seen projecting. It is stated that every care has been taken in design to eliminate noises, distortion and possible vibration caused by external disturbance.

The microphone employed is of the condenser type and is mounted on the side of a small first stage amplifier after standard practice.

### A Glow-Lamp Camera

Fig. 71 shows another Berndt sound-recording camera this time, operating on the glow-lamp principle. An examination of the photograph will show the glow lamp projecting inwards from the left on to the sound sprocket, while to the right are the synchronous motor and the controls. The film magazines in this case are of the 1,000-ft. size, which gives a continuous run for twenty-eight minutes.

We hope at a later date to be able  
(Continued on page 372)

## THE GOOD COMPANIONS

(Continued from page 338)

You will find Mr. Martin Palmer's address among the list of leaders.

### Bradford

The leader of the Bradford Circle, Mr. Walter Scott, is arranging a meeting at which, amongst other interesting items, a demonstration of home recording will be given—"a record being made and played during the evening. Suggestions can then," he adds, "be offered for the continuation of these home movie events."

### Manchester

Mr. H. G. Chapman, of the famous photographic house of J. T. Chapman, Ltd., writes:—

"This is an excellent idea and I have already mentioned it to several customers. . . . I am exhibiting the card and am willing for my name to go forward (as leader) till we find someone to take on the job. It has been mentioned to me to-day that the cine enthusiast does not always want to be bound up with the dramatic side and that the Circles offer an opportunity which many would prefer."

### Lowestoft

"I have always been delighted to help fellow enthusiasts in every possible way, and I shall be only too pleased to help in the formation of a cine circle in this district." (From Mr. W. A. Robinson, leader of the Lowestoft Cine Circle.)

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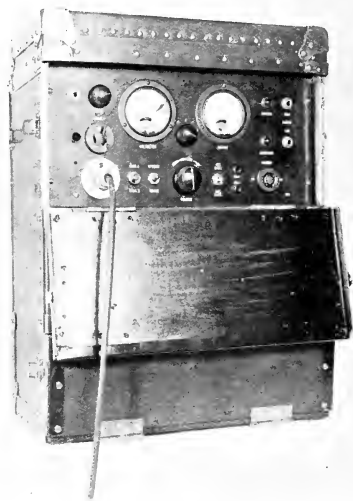


Fig. 70. The Portable Amplifier

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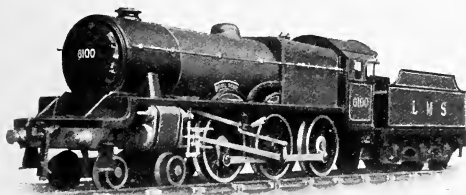
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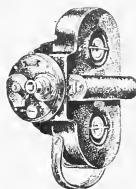
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Victor 16-mm. Cine Camera, with f/3.5 Anastigmat lens, for use with 8, 16, and 64 pictures per second, or hand cranked, good condition. Cost new £40. Price **£13 17 6**

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EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th February

**ACE MOVIES.** Hon. Secretary, Eric G. Netley, 32 Clitheroe Road, Clapham, S.W.9. The studio at the rear of 119 Mitcham Lane (entrance in Woodstock Road) is now in the process of being converted into a professional-looking cinema for the repertory show that is to be given there every night from Monday, January 29, to Sunday, February 4. The fact that the two main films in the show—"Driftwood" and "The Second Crime"—will not be available for loan to other London societies throughout 1934 adds considerable interest to the event, and early application for tickets (price 1s. 6d. including tax) is advised, as the accommodation is strictly limited.

Other films to be shown include "Resthaven Cottage" ("Era" Challenge Cup winner, 1933); "Night Scene" (International Contest prizewinner, 1933); "Fall," etc., etc.

**ARISTO AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary,

Marjorie Sheldrake, 14 Jocelyn Road, Richmond. The above society has up to the present time held some very successful rehearsals in respect of "Mandeville's Choice," and it is anticipated that by the time this report is in print the first of the scenes will have been shot. The direction is in the hands of Mr. Harry S. Taylor, while the photography is being carried out by Mr. Leslie Cresswell and Mr. Ian Franklin.

The society is now running a Library for its members and has pleasure in announcing that it has added to the list "Filmcraft," by Adrian Brunel, which should prove of great help to both technical staff and members. We must congratulate Mr. Brunel upon contributing such a fine work to the interests of film production.

**ATHENIAN CINE CLUB.** Hon. Secretary, J. McGlashan, 71 Barn Hill, Wembley Park. At a general meeting, held on December 14, H. Frost was elected hon. treasurer; B. R. Bentley, publicity manager; and W. H. Sheppard, president. Our first film, which will be on 9.5-mm. stock,

will be started in the near future. There are a few vacancies left and particulars may be obtained from the secretary.

**BLACKHEATH FILM CLUB.** Hon. Secretary, Mrs. D. A. Vale, 72 Hervey Road, S.E.3. The first general meeting of this club was held in Blackheath Village on December 29, 1933. The club is the first of its kind to be formed in the Blackheath district. The committee and officers were duly elected, and Colonel Cousins, who kindly consented to be president of the club, took the chair.

Mr. D. A. Vale, in explaining the objects and scope of the club, said that the acting membership was to be limited in order to give every member a good chance of getting a part, but that the non-acting membership was unlimited and all wishing to join should write to the hon. secretary. The club will be divided into two groups, Production and Presentation, so that besides making its own films the club will be able to give shows at regular intervals, consisting of hired films, other clubs' films, and members' private films, apart from the club's own productions. 9.5-mm. film will be used.

After the meeting three short films were shown, a local news-reel, a medley of water sports, and a short drama entitled "Peter's Legacy," which was made privately last summer. A good augury for the club's success is that every person who attended the meeting was anxious to be enrolled and was elected forthwith.

**BRADFORD CINE CIRCLE.** Hon. Secretary, P. King, 29 Branksome Drive, Nab Wood, Shipley. Information with regard to the above society can be obtained from the hon. secretary.

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Secretary, L. A. Elliott, 40 Peter Avenue, N.W.10. We have much pleasure in announcing that on Tuesday evening, February 6, we are projecting an entire programme of films produced by Mr. and Mrs. J. B. V. Thubron, winners in Class E. of the recent L.A.C. National Film Competition. A limited number of guest tickets are available for this evening, as also for other fixtures in February, which include on the 13th a projection evening, when films made by members and guests will be shown, and on the 20th a talk on "Technical Hints and Tips" by one of our founding members, Mr. A. D. Frischmann. A further lecture is being given on the 27th by Mr. G. C. Weston on "Aids to Tinting and Editing."

Shooting has now commenced on our third full length production, a dramatic comedy entitled "Two Candles," by Mr. A. B. C. Denman, who is directing; the photography will be in the hands of Mr. L. A. Elliott and Mr. G. C. Weston, M.L.E.E., F.R.P.S.

We repeat our previous invitation to readers genuinely interested in amateur film production to call at our headquarters on Tuesday or Friday evenings after 8 p.m. All communications and applications for guest tickets to be addressed to the hon. secretary.

**CAMBRIDGE PHOTOGRAPHIC CLUB CINE GROUP.** Hon. Secretary, Arnold Darlington, 55 Montague Road, Cambridge. Our psychological production, "Delirium," is now nearing completion, but will not be exhibited to the public until April. The latter part of the film has proved unusually difficult, but the addition of 12,000 candle-power to our lighting equipment has rendered the cameraman's task much easier. The photographic standard, by the way, is very high throughout the film.

As soon as "Delirium" is off the floor, we intend to waste no time in preparing a screen version of the Grecian legend of Orpheus in the Underworld. The preliminary arrangements have already been made; the part of Orpheus will be played by Mr. Eric F. Watson, while Mrs. Alice Twinn will appear as Eurydice. It is unfortunate that very few professional studios make use of popular legends, and there is no reason why amateur units should not do so.

**COVENTRY AMATEUR FILM SOCIETY.** Hon. Secretary and Treasurer, F. Johnson, 52 Uplands, Stoke Heath. At a recent meeting of the working committee Mr. D. Spence was elected chairman and Mr. F. Johnson secretary and treasurer *pro tem*. The aim of this society is to make a production of its own with the object of developing the technical and dramatic side of amateur cinematography. All persons interested in any branch of amateur cinematography, whether they are novices or experts, owning apparatus or not, are asked to write to the secretary for full information.

**DERBY AND DISTRICT CINE SOCIETY.** Hon. Secretary, Miss P. L. Smallwood, 4 Mill Hill Road, Derby. Chairman, Mr. T. Clarke, 4 Mill Hill Road, Derby. Since the issue of our last report, which described our inaugural meeting, the society has continued to progress very satisfactorily. Our membership has increased and we are holding a story competition for which all members are eligible to compete. The entrance fee is 6d. per person, all to submit as many entries as they wish. The closing date is February 1, and all who cannot attend the meeting on that night should send their stories to the secretary.

Several projection nights have been held, when other societies' films have been shown and discussed with a view to helping us

when we commence our own production, on 9.5-mm. stock, in the spring.

We are fortunate in having a plentiful supply of producers and experienced actors, but there is still room for more members, and all interested should apply for information to the secretary or chairman.

**DONCASTER AMATEUR FILM SOCIETY.** Hon. Secretary, Mrs. B. Cuttriss, The Oval, Bessacarr, Doncaster. This society, having now got its first big picture off its chest, feel that it ought to make itself known! The society has been in existence since June, 1932, when we made a one-reel pantomime, "The Babes in the Wood." This year's production, a four-reel photoplay, "The Ancestral Shadow," has kept us busy nearly every week-end from May till November. This picture was entered in the "Sunday Referee" film contests.

We have just reached a point where we shall have to re-organise. We have thirty-five acting members, but Mr. Cuttriss is our only cameraman and technician, and unless we can get other technicians we shall have to stop making plays, as the strain is too great on one man, and make only general interest films. We should be glad if anyone living in Doncaster who owns apparatus or is interested in the technical side would communicate with us. We should also be very pleased to hear from societies having 9.5-mm. plays or interest films that we could hire. We want to get hold of some soon, and every care would be taken of them.

We should like to take this opportunity of saying what a tremendous help HOME MOVIES AND HOME TALKIES has been to us; in fact, it was owing to the inspiration of this paper that we first started this society.

**FILM ART GROUP.** B. Vivian Braun, 55 Joubert Studios, Jubilee Place, Chelsea, London, S.W. When in early 1932 the Sub-standard Film Society was formed by B. V. Braun, it was proposed to hold a series of monthly shows presenting only the vanguard films from the amateur world. Though only four shows were ever given they were always overcrowded. The discontinuation of the S.S.F.S. was inevitable because we could find no suitable films. We said "we wish to get in touch with those making abstract, symphonic, documentary, impressionist or dramatic films of an unusual character"; but that was about as far as that message ever went.

We have now decided that it is useless to arrange, or attempt to arrange, regular shows of advance-guard films owing to their scarcity, but we have a different plan. Film Art Group will hold occasional shows of such films when, and only when, we have sufficient to make a programme. There is no subscription; there are no formalities; and no fixed meetings; but already several of those who constitute the group are making, and preparing, films of a special nature.

We would be delighted to hear from HOME MOVIES AND HOME TALKIES readers who have made, or contemplate making, films which, with no little irony, are termed "unusual."

**FINCHLEY AMATEUR CINE SOCIETY.** Hon. Secretary, E. E. Thompson, 266 Hale Lane, Edgware. Our Second Holiday Film Competition attracted an entry of 16, which was judged by Messrs. Sinclair Hill, Terrance Greenage and G. H. Blatch. The Mayor of Finchley (Mr. Vyvian Wells) attended the studio on December 11 and, after viewing the films, presented the prizes.

RESULTS.—Class A, 16 mm.: The Coburn Challenge Trophy, F. G. S. Wise; runner-up, E. E. Thompson; third prize, R. Leather. Class B, 8 and 9.5 mm.: The Lowe-Thompson Challenge Trophy, F. G. S.

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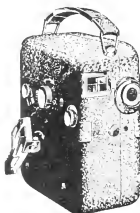
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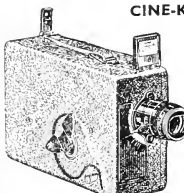
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Wise; runner-up, F. J. Rix. Special award for the best entry from a lady: Miss K. Fernock.

The society has had the pleasure of viewing many films of interest during the past month, amongst these Mr. Bassett-Lowke's, which were of outstanding interest. On January 15 a programme from the Newcastle A.C. was shown.

The hon. film librarian is anxious to complete the season's programme, and will be pleased to hear from club secretaries who can arrange dates for exchange of films from February to June, 1934. Correspondence on this matter should be addressed to A. H. Green, Esq., 89 Bourverie Road, Stoke Newington, N.16.

**HORNBY-BRITISH AMATEUR FILMS.**

Hon. Secretary, John Montgomery, Timber Lodge, Ashted, Surrey. At a recent projection evening "The Cat Came Back" (Wimbledon C.C.), "Tom Leesome" (Beckenham C.C.), and the Gainsborough Picture, "The Return of the Rat," were shown to a large audience.

Since the "Secret Meter" no new productions have been attempted, but it is hoped that the summer of 1934 will see a new ambitious production in the making. In connection with this experiments with sound are being made, and a suitable theme being sought.

In the meantime the professional side of film-making is being studied, and the productions of other amateur clubs are being reviewed. Our own productions, "Heirloom" and "The Secret Meter," will be exchanged with other 16-mm. films if arrangements are made with the secretary of this club.

Hornby-British Amateur Films wish HOME MOVIES AND HOME TALKIES a prosperous 1934 and look forward to another year of helpful advice and unequalled interest.

**LINCOLN AMATEUR FILM SOCIETY.**

Chairman, Maurice Lewis; Hon. Secretary, G. F. Morton, Towan Bistra, Mount Street, Lincoln. The above officers were elected at the second annual meeting of the society, at which it was also decided that the first production of this young organisation, "Circumstantial Evidence," should be made available for hire. The film, on 9.5-mm. stock, is on two super reels and occupies half an hour in projection. It was shown at a dance organised by the society, which has done much to revive interest. It is hoped to make another film during the summer.

The society is anxious to keep in touch with other amateur societies with a view to borrowing films and exchanging ideas.

**LOWESTOFT SECONDARY SCHOOL CINE CLUB.**

Hon. Secretary, Ford Jenkins, 2 Pier Terrace, Lowestoft. At the last meeting of the club nearly 250 members attended an interesting film evening, when Mr. Malcolm Humphrey exhibited his 16-mm. film entitled "In October, 1933."

The film opened with some excellent shots at Croydon air port, and the departure of Mr. Humphrey on a flying visit to Jonkoping in Sweden. After crossing the North Sea, the film depicted scenes from the air of Holland, Germany, Denmark, and the landing at the air port in Malmo, while shots were also taken during Mr. Humphrey's stay in Jonkoping and of his return by air via Paris and Romford.

Superimposed titling caused interesting comment from members of the club.

**METROPOLITAN - VICKERS AMATEUR CINE SOCIETY.**

Hon. Secretary, R. Clough, 5 Thirlmere Avenue, Stretdorf, Manchester. A meeting with a rather unusual programme was held on December 14, when the films entered for the "summer months" competition were projected and judged.

Six films were shown, the standard of which varied considerably and emphasised the difference produced by careful attention to continuity and good titling. The society were fortunate in having as judges Mr. H. W. Greenwood and Mr. J. H. Hickey, of the Stockport Amateur Cine Players' Club, together with Mr. H. Matthias, the producer of numerous successful amateur shows. The points awarded showed that there was very little to choose, the winner being Mr. R. Clough with a film of the "Delectable Duchy," a record notable for uniform technical excellence; the runner-up was Miss A. G. Shaw with "The Trip to the Dolomites," in which original shots added interest to beautiful scenery. After coffee a two-reeler, entitled "The Secret Enemy," made by the Stockport A.C.P. Club, was shown to an appreciative audience.

**NEWCASTLE AMATEUR CINEMATOGRAPHERS' ASSOCIATION.**

Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1.—Good support has again been given to the association's annual competitions for the Longhurst and Burns Trophies for members' 16-mm. and 9.5-mm. films. All entries showed a high standard and provided one of the best programmes of members' films seen at the club at one time.

Dr. H. Dixon, A.R.P.S., acted as adjudicator and gave his decisions as follows:—16-mm. Class: 1st, "Springtime," by Mr. James Cameron; 2nd, "Fountains Abbey," by Mr. L. Bonscr. 9.5-mm. Class: 1st, "A Cruise to Norway," by Mr. T. Temple; 2nd, "Come Cruising," by Mrs. M. A. White.

**PATHFINDER AMATEUR FILM SOCIETY, TORQUAY.**

Hon. Secretary, F. Hill Matthews, Low Down, Teignmouth Road, Torquay.—We have been held up slightly in the completion of our 1933 production, owing to the titling taking so much time, but we hope to announce a public show in the near future. However, we are already at work on the scenario of our next picture, which is a much more ambitious attempt than "Ripples," and will be titled "The Country Cousin." We mentioned in one of our previous reports that we were considering making a change to 16 mm. and after recent experiments we have finally decided to adopt this gauge.

Our membership has been increased of late, but we are still open to receive applications from prospective members, especially ladies. Anyone interested should communicate with the secretary; incidentally, the subscription is to remain the same as last year, namely, 10s. 6d. per annum.

**PETERBOROUGH AMATEUR CINE CLUB.**

Hon. Secretary, H. T. Franks, 124 Park Road, Peterborough.—The club having now completed its first film, the members are busy discussing the scenario for the next production, which is a scenario written by the secretary about ear bandits, with a very surprising climax. The shooting script is not quite ready, but by the time these notes appear in print it is hoped that a start will have been made with the filming. Several prominent local actors have consented to take part in this production and will form the nucleus of a talented dramatic section.

Negotiations for a club room are practically complete and the club hopes to take possession within the next few days. Half-watt lighting will be used, so that when talks are attempted no alteration in lighting will be required. So far arrangements have been made for banks of lights totalling 5,000 watts, but more will be added later.

**PORTSMOUTH CAMERA AND CINE CLUB.**

Hon. Secretary, Clifford Worley,

9 Arundel Street, Portsmouth. Forty-eight members of this club spent a very enjoyable evening, at the invitation of Mr. Humphries, at his studio, London Road, on January 11. 8-mm. pictures were projected to 6 ft. wide and all were amazed at the wonderful clearness and absence of grain; and these were followed by a display of 16-mm. films with synchronised sound discs on the Pernaree process.

**SALFORD CINE SOCIETY.** Hon. Secretary, Kenneth W. Kenyon, 10 Sordley Terrace, Pendleton, Salford, 6. Since writing our last report the society has held only one meeting. The committee has met, however, and has decided on the story for the next production. By the time of the publication of this report experimental shots will have been taken and, we hope, the cast chosen and shooting commenced.

We have still room for further keen members, and anyone interested should communicate with the secretary.

**SEEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, "Bordenmead," Loughton, Essex. This society held its first Annual Film Evening on January 5, when films were shown both in the afternoon and evening, followed by refreshments and dancing under the auspices of our lady members. Our visitors commented on the clarity of our projection (we use a Patheoscope 200 B.) and the improvement we had made in our films. Our final film was "Metropolis," which was shown in conjunction with suitable music and effects records.

Work has now started on enlarging our studio and installing a new lighting system. We are in need of a scenario suitable for our next production, and we would welcome any outside help in this direction.

**STOCKPORT AND DISTRICT CINE CLUB.** Hon. Secretary, S. Dent, 35 Neston Grove, Adswold, Stockport. This club, although only in its infancy, is making excellent progress in its membership, which now exceeds twenty. Of course there is room for more, and the secretary will welcome enquiries. The annual subscription is 2s. 6d., and there is a Film Fund subscription of 1s. per month on addition.

The one thing that is holding the club back is the lack of a studio. Has any philanthropic gentleman a large room to let at a reasonable rental? If so, we should like to hear from him.

**WALLINGTON FILM SOCIETY.** Hon. Secretary, A. G. Blackmore, 12 The Parade, Stafford Road, Wallington, Surrey. The progress of the above society has been very encouraging. The first "script" has been written and passed and "shooting" will commence in the course of a few days. We shall be very pleased to hear from anyone interested.

**WESSEX SCREENCRAFTS AMATEUR FILM SOCIETY.** Hon. Secretary, Claude Ryan 22 Oakley Place, Weymouth. The formation of this society was discussed at a meeting held on the last day of 1933, and officially came into being on the first day of the New Year. Since its inception it has been greeted on all sides with enthusiastic response far beyond expectation. The General Executive Committee, Messrs. Don, F. Borsford, W. H. Bloomfield, J. Sealy-Poole, Claude Ryan, and George Dench, also fulfil the following offices respectively—photographer, consultant of historical technique, scenarist, and hon. secretary, and production manager. We have been fortunate in procuring as members Mr. S. Dewey as art director and

Mr. G. R. Eley as hon. treasurer. Although we are still in negotiation for studios, the scenarios of the first two films are practically completed. Our vacancies in the technical branch are almost filled and "casting" is expected to begin shortly.

The first film to be attempted is a short comedy entitled "Auto-Suggestion," dealing humorously with the trials of a motoring party on a tour through Wessex, while the second production will be the screen version of "The Missing Element," a scientific thriller, containing many original sequences, which should strike on the whole a new note in amateur film production.

Membership rates have been drawn up as follows:—Active membership: Entrance fee, 2s. 6d.; monthly subscription, 4s. Hon. membership: No entrance fee. £1 ls. per annum, payable in advance.

Hon. members are *ex officio*, but enjoy the privilege of visiting the studios, locations, and offices, the use of available literature, and the entrance to any projection meeting or other social event.

It is hoped that by next month great advancement will have been made, so that more tangible evidence of our activities will be forthcoming. The hon. secretary will be pleased to receive correspondence at the above address.

**WEST ESSEX FILM SOCIETY.** Hon. Secretary, Arthur L. Watson, 9 First Avenue, Plaistow, E.13. This society was only recently formed, with its headquarters at Plaistow, its main objects being to hold performances of unusual and artistic films and to produce amateur films.

The society's first performance will be held shortly, when we hope to screen a film made some years ago by the late London Film Guild, entitled "Fade-Out." We have not yet commenced work on any

productions, but hope soon to commence work on a trailer advertising the society which will be screened at a local cinema. When this is completed we shall probably make a silhouette fantasy based on a classical poem. Club meetings are held twice a week, when discussions and debates are held on cinema topics generally and film technique.

The society welcomes all persons interested in any phase of the film or the cinema—and we shall be delighted to project any amateur productions that members care to bring along to our club-room. Persons desiring further particulars of the society are requested to write to the hon. secretary, who will be only too pleased to give them.

**WEST MIDDLESEX AMATEUR CINE CLUB.** Hon. Secretary, Hugh P. S. Davies, 105 Uxbridge Road, Ealing, W.5. Although a considerable time has elapsed since this club made its last report, it has none the less been progressing steadily. Our latest production, a comedy entitled "Result of Doctor's Orders," had its first presentation at our Visitors' Evening held towards the end of December. All the exterior shots in this film were taken at Woburn Green, Bucks, where we were lucky enough to have put at our disposal the village railway station, as well as one of the farms in the neighbourhood, and "The Red Cow."

Preparations are now being made for a new production, upon which we hope to be able to report favorably, through the medium of these pages, in the near future. Anyone interested, particularly those in or around Ealing, should communicate with the hon. secretary as the club is always anxious to expand and cordially invites visitors to its meetings which are held every Tuesday at 8.15 p.m.

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### Tints and Titles

A very simple and ingenious method of tinting titles has been put on the market by Messrs. Cinecraft Supplies, Palmers Green, London, N.13. The tints, which are made for Cinecraft Supplies by Messrs. Johnson & Sons, Ltd., are of correct strength for immediate application, and every bottle has its own brush in the cork.

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Some five years ago a gentleman in the North of Scotland took up Sub-Standard Cinematography. The difficulties he encountered were many and varied. His first attempts at picture making on 9.5-mm. stock were not successful. He had an extensive experience of still photography and he bought many books on cinematography. He also purchased tanks and frames for home processing and ready-made-up chemicals. He found that he had to use at least 35 ozs. of developer for a 30 foot 9.5-mm. film and that owing to the method of winding the film on to the frame in layers the under layer received less light than the outer layer (using reversal stock). He then tried the dish method with film wound in one layer, but still he had to use 35 ozs. of solution for one film and got markings on the film owing to chemical action from the metal parts of the frame. It set him thinking that there must surely be some more simple and less expensive method of processing and the result to-day is the "Tripoflo" Co., Ltd., of 135 King Street, Aberdeen.

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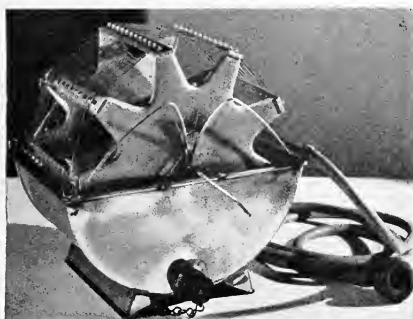
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took the solution satisfactorily,  
 although two coats were required on  
 this in order to produce a suitable  
 surface.

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 does not rub off or easily mark. For  
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 surfaces which have not previously  
 been painted in any way, the makers  
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 first of all be sized and the size allowed  
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 surface in general use. The makers  
 claim that one tin is sufficient for a  
 screen 40 in. by 30 in., and we should  
 imagine that this is an under-statement  
 of the covering power. We have  
 pleasure in recommending it un-  
 reservedly for the purpose for which it  
 is designed. The price of a tin is  
 4s. 6d., and it has been submitted to  
 us by the Photo Trading Co., Change  
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## Notes on Making Synchronised Films

THERE are dozens of records which  
 you can use to provide a sound  
 accompaniment to library films  
 and, of course, there are scores of humor-  
 ous dialogue records to which you can  
 make your own synchronised films if  
 you have the equipment.

Among the suitable records are the  
 special 10-inch yellow Columbia  
 records which run at the normal  
 speed. They cover everything, from  
 aeroplanes starting, in steady flight and  
 stopping, to fair ground noises and  
 clock chimes. Record YB6 is useful  
 for travel records where train effects  
 are needed, and record YB10 where  
 suitable synchronised music is needed  
 for the end of a home cine performance.

The Clapham and Dwyer humorous  
 sketch-records 4745 (A Day's Broad-  
 casting) and 5201 (At the Races) are  
 fine if you want to make your own  
 synchronised films. The Alexander  
 and Mose H.M.V. records, B3876 and  
 B3925, are equally suitable, as you can  
 easily get two amateur actors to dress  
 up in the Billy Bennett manner.

There are all kinds of uses for these  
 amateur synchronised home talkies.  
 In schools, for instance, the H.M.V.  
 Physical Exercise records by Madam  
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Address your query to: *The Service Department, HOME MOVIES, Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

A. G. N. M., Stowe, writes, "I am thinking of buying a sixteen projector, the 'Keystone' B63, and would like to know whether if, I were to have the engaging gear sprockets altered, each sprocket having only one set of teeth, I could use it with a suitable sound-head and amplifier for 16-mm. sound-on-film talkies. If the 'Keystone' model is not suitable for alteration, could you suggest a model costing between fifteen and twenty pounds instead?"

"Also I would be very much obliged if you could tell me where I could get a suitable sound-head."

**Answer.**—We have not actually tested the Keystone B63 and so cannot pass any opinion on it, but the vital point in your scheme is the sound-head and the necessary provision for optical steadiness when the film passes by the slit.

At the present time there are no separate sound-heads available for 16-mm. film, nor

would it be practicable to construct your own, so the suitability of the particular projector does not arise. As a matter of fact, if such a sound-head were available, almost any 16-mm. projector could be modified to work with it, provided the sprockets and claws were altered.

J. S. B. Leeds. It is practically impossible to make any appreciable increase in the light of the projector you mention without re-designing the optical system. As you will see from the short article entitled "This Lumens Business" in a recent issue, the efficiency of the projecting system is to some extent dependent upon how close you can get the filament of the lamp to the condenser and as the lamps fitted to the particular model have very small bulbs they make very good use of the light supplied. If you proceeded as you suggest and fitted a Lux bulb in a special lamphouse, you would also have to

use a condenser similar to that of the Lux, as the present one is quite unsuitable. Furthermore, the present reflector would also have to be scrapped.

Special high-power lamphouses for the Pathé Home Movie projector are obtainable from Lodely Service of your city (2 Kidacre Street) and are quite efficient in use.

L. R. S., Dundee, asks what are the disadvantages of the 8-mm. size, and other questions.

**Answer.**—The disadvantages of the 8-mm. size are that it gives a smaller screen picture than the 16-mm. size for the same wattage of projector, and the film, owing to the great magnification given, shows up defects, such as scratches, more readily. Splicing is more difficult than with the 16-mm. size, and there is a greater tendency to cockle the film through heat if it is left stationary in the projector, owing to the greater concentration of light. Another disadvantage is that at present only one grade of film stock is available and the user has not the advantage of being able to film in poor light with super-pan. film. To get a reasonable size screen picture with 8-mm. requires rather a long throw.

Against these disadvantages there are a number of important advantages. The quality of picture obtainable with this apparatus is extremely high and the quality of the emulsion supplied calls for the highest praise in definition, freedom from grain and tone rendering. The apparatus is extremely compact and inexpensive and it is much the cheapest of all the gauges in running costs.

So far as slow motion is concerned Kodak, Ltd., do not yet make such a camera, but the firm of Stewart-Warner have recently placed on the market an 8-mm. camera with both half-speed and slow motion at about the same price as the Cine-Kodak Eight. See "H. M.," Jan.



ON

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OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 10***Edited by Percy W. HARRIS, F.A.C.I.***March, 1934**

## CONTENTS

THE EDITOR'S NEWS REEL .. .. .	377
THE GOOD COMPANIONS .. .. .	378
OUR HINTS AND TIPS COMPETITION ..	379
"ON THE SET FOR STILL, PLEASE!" ..	380
FROM THE POST-BAG .. .. .	382
"SUNDAY REFEREE" NATIONAL AMATEUR FILM CONTESTS .. .. .	383
A NEW LIGHT FOR THE BABY PATHE..	384
WHAT SHOULD I FILM? .. .. .	386
INFLAMMABLE FILM .. .. .	388
CORRESPONDENTS WANTED .. .. .	388
A NEW SCOUT FILM .. .. .	388

NEW CINE APPARATUS REVIEWED ..	389
FILM SPEEDS AND EXPOSURES .. ..	391
I.A.C. OFFICIAL ANNOUNCEMENTS ..	392
THE MERRY REEL .. .. .	393
HOME MOVIE OPPORTUNITIES FOR MARCH .. .. .	395
CAN YOU DIRECT A SEQUENCE? .. ..	399
THE A.B.C. OF HOME TALKIES .. ..	400
FOX FILM-AT-HOME NEWS .. .. .	404
NEWS OF THE CINE SOCIETIES .. ..	406
YOUR CINE QUERIES ANSWERED .. ..	411

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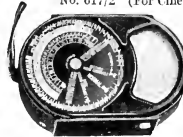
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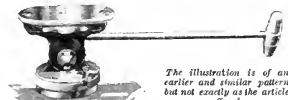
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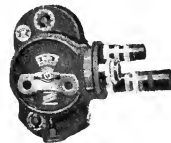
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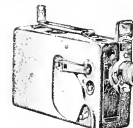
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*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

THE HOME MOVIES AND HOME TALKIES campaign to stop the sale of inflammable film for home cinemas has already produced some good results, but unless the public continue to impress upon their Members of Parliament the necessity for drastic steps in this regard nothing of real importance will be done. Last month, and prior to publication, we circulated advance proofs of our article "Inflammable Film Sold to Children—Appalling Fire Risk" to the leading newspapers throughout the country, and at once the *Daily Mail*, who informed us that they had also been looking into the matter, gave considerable Editorial prominence to this scandal. The Institute of Amateur Cinematographers, whom we had informed of our researches and activities in this regard, also addressed letters to a large number of Members of Parliament. On the publication of HOME MOVIES AND HOME TALKIES, numerous readers wrote at once to their own Members and, as a consequence of all these activities, questions on the subject were asked in Parliament.

### Questions in Parliament

Mr. Rhys Davies asked the Home Secretary whether his attention had been called to the fact that 35-mm. inflammable cinematograph films about 1½ in. wide are manufactured for professional purposes and sold in toy shops without restriction or warning as to the danger connected with such films; and whether he would take action in this matter?

Viscountess Astor asked the Home Secretary if his attention had been called to the sale by retail shops of inflammable film for use in home-cinema apparatus; was he aware that serious accidents have occurred

to children who have had access to such inflammable films in their homes; and would he take steps to prevent the continuance of this?

Dr. Howitt asked the Home Secretary whether he was aware that dangerously inflammable film is sold without restriction in this country and can be purchased even by children; and whether he would take immediate steps to prevent the sale of such dangerous articles?

### The Home Secretary's Reply

Sir J. Gilmour, the Home Secretary, replied as follows:

"I understand that the film which is being supplied with some of the toy cinema projectors is of standard size and highly inflammable. Three accidents with this type of machine and film have been brought to my notice. In November last representations were made by the Home Office to the traders concerned and they agreed to issue with each machine and box of film sold a notice warning purchasers to take suitable precautions in handling the film. Similar action was taken with firms known to be advertising film for sale. I have no power of control over the sale of inflammable film, but I am making inquiry as to what further action can be taken to prevent risk of accident with these toys."

### Warnings

Mr. Rhys Davies then asked: "Will the Right Hon. Gentleman at the same time inquire as to whether the persons who manufacture these inflammable films have carried out their promise to give notice to purchasers of the dangers involved if they use such films?"

Sir J. Gilmour: "Oh, yes."

In our opinion the position is still profoundly unsatisfactory and it is

ridiculous to suggest that children will take any notice of labels and warnings which are probably immediately destroyed with the packing of the apparatus. Furthermore, who can guarantee that the purchaser will be the user of these films?

### Powers Needed

If the Home Secretary has no power to control the sale of inflammable films to children, then Parliament should see to it at once that such powers are given him. The average child on being told that the film is dangerous and highly inflammable will quite likely put a match to it to see if this statement is true.

It is not as if the prohibition of this type of film for home cinemas would thereby deprive children of the pleasure of showing movies themselves. There already exists an excellent supply of efficient, inexpensive and perfectly safe apparatus and film.

Unless this agitation is pursued the answer already given will probably be considered sufficient until, as we have frequently predicted, the inevitable Coroner's inquest will once again focus attention on the scandal.

### The Ideal Home Exhibition

Last year the Editor and Staff of HOME MOVIES AND HOME TALKIES derived much pleasure and benefit from meeting readers in the Ciné Section of the Ideal Home Exhibition at Olympia. This year we shall again be there and our stand will be in a much more favourable position, i.e., on the first floor of the Empire Hall. Visit the Ideal Home Exhibition and look for the Home Ciné Section. Come and see and handle the latest apparatus—there will be much to interest you!

THE EDITOR.

# THE GOOD COMPANIONS

**Home Movies Cine Circles and The British Photographic Fellowship—Cine and Still Workers Join Forces—More Leaders Wanted**

AS you know, the driving force behind "The Good Companions" is the desire felt by the great majority of cine workers to make the most of their hobby by "getting together" for the purpose of seeing each other's films, going on picture-making rambles, and so on.

## Getting Together

Already, as you can see, there is a strong list of leaders of Ciné Circles in different parts of the country, and every month sees this list growing longer. With the coming of spring this movement will go ahead rapidly—cameras will be taken from their winter quarters; keenness will revive; everywhere photographers of every kind will be on the look-out for possible pictures. And this is where "The Good Companions" can help each other and themselves, for by banding together they can increase their pleasure, they can improve the quality of their pictures, and they can lower their expenses.

In *The Home Photographer* for this month you will see that "The Good Companions" idea has been extended to "still" workers. There is, after all, no sane reason why "movie" and "still" workers should keep to themselves; they are all photographers and all keen to make the most of the finest hobby in the world. And the way to make the most of it is to join forces!

For this reason we have joined forces with the British Photographic Fellowship, which is now open to both "movie" and "still" workers.

## Auto-Rambles

It is intended to introduce to cine workers the auto-ramble system for location shooting, originated by Mr. S. W. Kenyon, and a great feature in the British Photographic Fellowship. It is an excellent innovation.

The first excursion purely for the benefit of cine and miniature workers in the London Area is to be held on MARCH 18, when a photographic attack will be made on THAXTED and SAFFRON WALDEN. The cost will be only 4s. 6d., and reservation on a postcard should immediately be sent to the B.P.F. headquarters. If successful, as it should be, there will be a run for cine enthusiasts on the third Sunday in the month throughout the year. For details of the special photographic holidays this year, reference to the current issue of *The Home Photographer* will reveal a feast of good things.

There is no subscription to belong to this huge movement—one has only to be interested in cine or still photography to be a member, and

the keener one is the more one can get out of the movement.

Enquiries should be addressed to the British Photographic Fellowship, 45 Regent Square, W.C.1, or to "The Good Companions," HOME MOVIES, 8-11 Southampton Street, Strand, London, W.C.2.

## Cricklewood

The second meeting of this Circle was held recently at the house of Mr. Corke, the leader, and was even more successful than the first. Members were much interested in the home-made title box shown and demonstrated, and various ideas for lettering and also the 4,000-watt lighting units (with parts nearly all from Woolworths). That this unit is a success was amply proved by the "Father Christmas" scenes taken of "Peter," and with f/3.5 only.

Will anyone interested please write to Mr. Churchill for particulars of the third meeting early in March?

## Hampton Hill, Middlesex

This Circle proposes to have an outing on Sunday, March 25. Those taking part will meet in KINGSTON MARKET PLACE at 10.30 a.m. for 11 o'clock, when the party will move off to a location, approximately six miles away, near Wisley Hut. It is

hoped that as many members and prospective members as possible will turn up with cars.

The actual location is the first turning on the right about a quarter of a mile along in the direction of Portsmouth, where there is a sign post, "To the Horticultural Society's Gardens." Turn down this road, but keep straight for about a quarter of a mile and on the left is a small cottage where everyone will assemble.

It would be advisable for each person to bring his own food, though light refreshments can be obtained at the cottage.

Will anyone who proposes to participate drop a line to Mr. Harrington Moore, the leader of this Circle?

## Newport, Mon.

Miss M. Tenot, leader of this Circle, writes to say that members are now coming in and that she will be glad to hear from 9.5-mm. and 16-mm. users—also "still" photographers.

## Woodlesford, Leeds

The Ciné Evening given by Mr. Martin Palmer, the leader of this Circle, on the 8th was a great success; thirty-five people were present. A programme of 9.5-mm. and 16-mm. pictures was given at 9 o'clock, commencing with a travel film, "Across Alaska," and a drama, "The Mad Train." After an interval of half an hour, during which coffee and sandwiches were served, four of the winning films in the I.A.C. Competition were shown. A thoroughly jolly evening.

## CIRCLE LEADERS

\* Indicates Cine Circles whose members will welcome the co-operation and the company of workers.

### ALTRINCHAM, CHESHIRE.

Mr. E. W. BERTH-JONES,  
Bollindale, Ashley Heath.

### BRADFORD, YORKS.

\* Mr. WALTER SCOTT,  
26-304 North Parade.

### BRIGHTON, SUSSEX.

Mr. OLIVER V. HILSON,  
29 Upper St. James's St.

### BROMLEY, KENT.

Mrs. BISHOP, 9 Hayes Road.

### CHATHAM.

\* Mr. JOHN WILLIAMS,  
126 Maidstone Road.  
CRICKLEWOOD, N.W.2.

Mr. STANLEY C. CHURCHILL,  
77 Mora Road.

### DEAL, KENT.

\* Mr. E. J. CALVERT,  
1 Hamilton Terrace,

Cemetery Road.

### GLASGOW.

Mr. R. W. B. MORRIS,  
100 W. Regent Street.

### GREENOCK.

\* Mr. LAURENCE B. FISHER,  
32 Brisbane Street.

### GRINSBY.

Mr. ALFRED HORN,  
50 Bridge Street South.

### HAMPTON HILL, MIDDLESEX.

\* Mr. R. HARRINGTON-MOORE,  
77 St. James's Avenue.

### KINGSBURY, MIDDLESEX.

\* Mr. E. K. CORKE,  
31 Kingsmere Park.

### LEE-ON-THE-SOLENT.

Mr. P. C. MOXON, Lee Britten.

### LICHFIELD.

Mr. STEPHEN F. BURDON,  
"Shoulder of Mutton Inn,"  
London Road.

### LEICESTER.

Mr. A. J. MEREICK,  
30 Sandringham Avenue.

### LOWESTOFT (SOUTH).

Mr. W. A. ROBINSON,  
Manchester House.

### MANCHESTER.

\* Mr. J. G. CHAPMAN,  
Messrs. J. T. Chapman, Ltd.,  
Albert Square.

### NEWPORT, MON.

\* Miss M. TENOT, 16 Ronald Road.

### NORTHFIELD, BIRMINGHAM.

Mr. A. ELWELL, 36 Fitzroy Road.

### ROCHDALE, LANCs.

\* Mr. P. STON, 74 Primrose Street.

### ROTHERHAM.

\* Mr. EDGAR DUTTON,  
43 Clifton Grove, Clifton.

### RUTSLIP, MIDDLESEX.

Mr. G. C. FEARON,  
3 Croft Court, Brickwall Lane.

### RYE, SUSSEX.

\* Mr. G. J. BEYNON,  
Rosslyn, Cadboro' Hill.

### SCARBOROUGH.

\* Mr. H. REEVES,  
Five Oaks, Newby.

### SHEFFIELD.

Mr. ALLAN RAMSAY,  
331 Ecclesall Road South.

### TORQUAY.

\* Mr. CHAS. H. AGCETT,  
2 Daison Cottages, Upton.

### UPMINSTER, ESSEX.

Mr. J. M. GILLVRA,  
16 Argyle Gardens.

### WALLASEY CHESHIRE.

Mr. S. G. PEARCE, 3 Carrington Road.

### WOODLESFORD, NR. LEEDS.

Mr. MARTIN PALMER,  
Leventhorpe Hall.



# OUR HINTS AND TIPS COMPETITION

## A Mouse-Trap Splicer—Processing Pan Film—Ingenious Developing Apron— —A Charger Loading Method.

### A Charger Loading Method

**F**EBRUARY has been a bumper month for Competition entries, the number sent in having exceeded that of any previous Competition. After much trouble we have made a selection, and we are again awarding four prizes, which, indeed, we shall continue to do, if the Competition keeps up the present high level.

Before dealing with the actual prize-winning entries this month we would like to refer to a type of hint which is regularly sent in (we have received three or four again this month), i.e., an electrical dimmer made by using a bottle or jar, salt water, and metal rods or plates. While such devices can be made to operate quite satisfactorily so far as the dimming is concerned, they are very dangerous save in skilled hands, and being connected directly in series with the electric light mains of high voltage, might easily give a fatal shock if some of the wet apparatus were touched with the bare hands. We therefore cannot award prizes for any such dangerous apparatus, however ingeniously it may be worked out.

For sheer ingenuity, as well as amusement value, pride of place this month should be given to Mr. Treleven's clever splicer made from a penny mouse trap! As he remarks in his covering letter, it has given much amusement to his friends, but at the same time it is a very practical device, and we can imagine there will be quite a run on mouse traps at an early date! A Mickey-Mouse splicer, in fact. Home processing, which has gained rapidly in popularity, has in the main been confined in the past to orthochromatic film, and therefore many readers will welcome the particulars given by Mr. S. Patrick of how he develops Gevaert panchromatic stock with Velox developing powders. Another useful home-developing hint comes from Mr. Greenwood, whose ingenious method of using old film and thread rubber to make a developing apron is one of the most ingenious ideas yet submitted. Finally, Mr. Hamilton's suggestion for facilitating the re-loading of film in Pathescop chargers will be found a boon to 9½-mm. users.

### Conditions

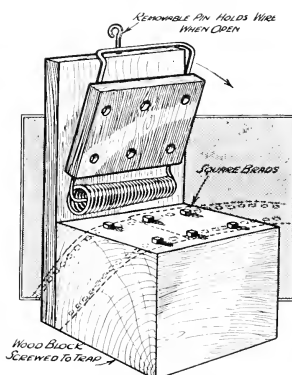
Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are again repeating our offer to readers, and next month half-guineas will again be awarded for the best hints and tips (preferably of a constructive nature) sent in. The descriptions need only be brief, pro-

vided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method, is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the April Competition should reach us not later than March 12. The Editor's decision will be final.

### A Splicer for a Penny

My entry for your Competition is, in effect, a splicer costing only 1d. and half-an-hour's fun. There is little to explain: just buy a penny



The Mouse-Trap Splicer

mouse trap; take off the bait points and set pin; to the (close) end screw a block 1½ in. by 1½ in. into the surface facing the spring, insert brads (such as are used in the backs of pictures—these are square) in the appropriate positions for 16-mm. or 9.5-mm. film. Across the wire frame fix by two staples a wood block 1½ in. by 1 in., and make holes to correspond with the brads. Bore a hole in (open) end of base to take set pin—loose, of course—and away you can go and splice to your heart's content. Lift up the spring, insert the pin to keep it open, adjust your film, apply cement, withdraw pin and next splice, please.

I have one for each size of film, and they have given me every satisfaction and my friends a smile.—G. TRELEVEN, 232 Elmhurst Street, S.W.4.

### Home Processing of Pan Film

We have had particulars in HOME MOVIES AND HOME TALKIES of how to develop the ordinary Orthochromatic 9.5-mm. film, but as yet no one seems to have attempted processing Super-Pan. The following particulars are the results of successful experiments in this direction and can be relied on to give very good results (tested on Gevaert Super-Pan).

First, wind the film on to the usual drum, using great care, as it must be done in total darkness and no parts must overlap. A row of guide pins is a help.

The first developer consists of two packets of Velox Developer dissolved in 8 ozs. of water, i.e., same strength as for vigorous Velox. The temperature must be adjusted to 65°, not below. The film is immersed in this developer and kept rotating for 10 minutes for correct exposures (or slightly under exposed); for over-exposure, 7 to 8 minutes.

Well wash in running water and treat as for ortho stock as regards reversing. In case readers have not got the formula handy, I can recommend the following:—

REVERSER	
Permanganate of Potash	15 grains.
Sol. Sulphuric Acid (10 per cent.)	1 oz.
Water to	8 ozs.
Leave in this until all blacks are dissolved away.	

WHITENING BATH	
Sulphite of Soda	30 grains.
10 per cent. Sulphuric Acid	60 minims.
Water to	10 ozs.

When all stains have disappeared, re-develop in the same developer as used for the first operation. I always pour the first developer into a jam jar and save for the last stage, as this is quite satisfactory and halves the developing expense.

If a quantity of films is to be processed it is advantageous to get the formula of Velox developer made up in half-gallon lots (costs 2s.). Every chemist has the formula for his own use and will be glad to oblige.—S. PATRICK, 4 Oliver Street, Northampton.

### An Ingenious Developing Apron

The following hint will fill a long-felt need for those who do their own processing of 16-mm. and 35-mm. films. It is a description of a very easily constructed developing apron for use when adopting the reel method of developing.

(Continued on page 404)

# "ON THE SET FOR STILLS, PLEASE!"

With Some Notes on Film Make-up

By LEONARD GAMBLIN

A good set of "stills" adds considerably to the value of amateur film play production. This article is full of practical hints from one who practises what he preaches. No artificial lights were used in making the pictures.

**M**AKING one's own stills of film or stage shows is a most fascinating business, whether for publicity purposes or for mounting into album form to display to friends when exhibition of the actual film or show is impossible.

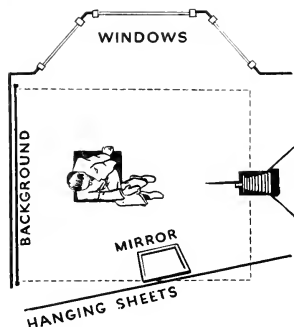
When stills are required from a movie the enlargement of a single frame is most disappointing in its results, the image often becoming woolly and scratched when enlarged to 2½ in. by 3½ in. Professional film will not enlarge satisfactorily any further than half-plate size, and as stills are required at 10 in. by 8 in. specially posed photographs must be taken with a still camera. With this fact in mind we set out with a Voigtlander 4.5 to produce stills that would really pass as studio shots.

I might mention here that no artificial lighting whatever was used to obtain the photographs illustrating this article. Our first problem was to find a background that would produce a mottled effect when thrown out of focus. To get this we used a wallpaper with a small regular floral design which gave just the desired effect in the camera. We had decided on a non-committal mottled background after a few unsuccessful attempts at shooting against white. White we found was impossible when striving for professional effects without spotlights.

With the use of "spots" heavy

shadows can be projected by the player on to the white background, giving a fine stereoscopic effect. But without these lights the effect is completely lost. I mean, of course, as far as professional imitation is concerned.

The next thing to be considered, after hitting upon the background, was what arrangement of lighting to use. The room decided upon faced south with three windows of average size in



How the pictures were taken

a bay shape. On one side of the player then we had a very slight three-quarter back light, a direct sidelight, and a three-quarter front. See diagram. This, of course, left the other side quite deep in shadow, which had to be relieved. To do this we hung two full-size white sheets from a height of about 6 ft. to the floor and slanting away at a slight angle from the camera toward the background, so that it might reflect most of the light supplied by the window giving the three-quarter back lighting to the player.

Still we found heavy shadows hanging under the eyebrows, nose and chin. To relieve these two more sheets were laid out on the floor, extending again from the camera to the background and equal distances left and right of the player. This was much better, but there was still a certain something missing in the effect on the face. A 12 in. by 10 in. mirror was the next step. Placed on the floor to the front and right of the player and tilted to reflect direct skylight (not sunlight) upwards on the face, we found we had succeeded in getting a very pleasing lighting



Leonard Gamblin in "Hollywood Hokum"

effect. Unfortunately, although this would have been admirable for many subjects, we still had to get the effect of spotlights. After some study it was discovered that the highlights were not brilliant enough to give the impression of spotlighting.

Our player was then subjected to a face massage of cocoa butter. Over this we put the make-up, but did not powder down as is usual. Back in our arrangement of "lights" he certainly did look rather oily. However, we decided to shoot what we saw and hoped the camera would be kind to us. Well, I think it was. The result was all that we had hoped for, and our cowplayer, when enlarged up, certainly had got that Hollywood something. Naturally we change our lighting about a good deal, with running curtains over the windows and mirrors in different positions, but the arrangement described has been the basis of every shot taken since.

Incidentally we were able, by using curtains of a light weight, orange



The author in "West of Arizona"



In "Hot News"

one who is not a good "letterer" printers' types are difficult to copy.

I enclose a specimen alphabet and title in the hope you will reproduce it for the benefit of those who like to draw their own titles. This was drawn with an ordinary pen lettering set which can be bought for 1s. or 1s. 6d. from any good stationer's or dealers in artists' materials. They last for years and there is a whole range of nibs from fine (for small lettering) and wide (for the larger types). The specimen title is quite a simple one and anyone with a little imagination can embellish their designs with pleasing flourishes.

Indian ink is the best to use (that is, of course, for black on white titles developed as a negative to show white on black on the screen). Poster water colour black and white can be used but it is necessary to fill the nib with a brush in this case.

H. P. DUN.

291 Sprowston Road,  
Norwich.

### The Libraries

To the Editor of HOME MOVIES  
AND HOME TALKIES.

DEAR SIR,—May I wish you and your excellent journal all best wishes for 1934 and bigger and better circulation—your journal's, of course.

Would it be possible to get some articles by Mons. Starewitch on model-work (*vide* "The Mascot" at the Marble Arch Pavilion and "The Song of the Nightingale," late of Pathe's 9.5-mm. library) as he is undoubtedly the finest manipulator of dolls for the screen in the world, and I feel sure many other amateurs would take an interest as great as mine in some article by him on his methods of working?

Re recent correspondence. I should like to see the following films in standard libraries: Any of Starewitch's animated Puppet films (I own the old "Song of the Nightingale" on 9.5-mm.); "Berlin," "Rain," "Wax-works," "The Man with a Movie Camera," "The Blue Express," "The Phantom of the Opera," Rene Claire's "Invisible Rag," and the old Hollywood short "A Ride on a Runaway Express."

I also think all libraries should rent films optionally one at a time as well as with books of coupons. I know some do, but all definitely don't, and I for one am not paying down several pounds to get two or three reels I want and some I am not interested in.

Re 16-mm. film in shorter lengths.—I consider this an excellent idea provided the manufacturers do not make it an excuse for putting up the price per foot still more!—Yours sincerely,

KENNETH P. MILLER,

61 Queen's Road,  
Beckenham, Kent.

### WHATEVER YOU WANT

you can get it from one or other of the  
firms advertising in this number of  
HOME MOVIES

A B C D E E F G H I J K L M N  
N O P Q R S T U V W X  
Y Z 1 2 3 4 5 6 7 8 9 0 " " &  
a b c d e f g h i j k l m n o p q r s t u v w x y z



Mr. H. P. Dun's Alphabet and Specimen Title

## "SUNDAY REFEREE" NATIONAL AMATEUR FILM CONTESTS PRIZE WINNING NAMES

THE following are the prize-winners in the *Sunday Referee* National Amateur Film Contests:—

### CLASS A

(STORY-FILMS PRODUCED BY CLUBS.)

*First Award:* "Driftwood," produced by Ace Movies, of London. (16 mm.)

*Second Award:* "Hair," produced by the Meteor Film Producing Society, of Glasgow. (35 mm.)

*Third Award:* "All Is Not Gold," produced by the Brondesbury Ciné Society, of London. (9½ mm.)

Diplomas of Merit were awarded to: "Poor Jenny is A-Weeping," produced by Apex Motion Pictures, of London (9½ mm.); and "Face Value," by the Bolton Amateur Cinematographers' Association (16 mm.).

### CLASS B.—SECTION 1

(HOLIDAY FILMS PRODUCED BY CLUBS OR INDIVIDUALS.)

*First Award:* "All On a Summer's Day," produced by the Meteor Film Producing Society, of Glasgow. (16 mm.)

*Second Award:* "Cruising in the Norwegian Fjords," by W. J. Bassett-Lowe, of Northampton. (16 mm.)

*Third Award:* "The Outer Isles," by W. H. George, of Chesterfield. (16 mm.)

Diplomas of Merit were awarded for: "Maritime Moments," by Ian Gray McLeod, of Glasgow; and

### CLASS B.—SECTION 2

(INTEREST FILMS PRODUCED BY CLUBS OR INDIVIDUALS.)

*First and Second Awards* were equally divided between "In a Valley in the Border Hills," by Arthur G. Greaves (16 mm.), and "Symphony of Nature," by Paul Burnford, of London (16 mm.).

*Third Award:* "Saturday," produced by the Bolton Amateur Cinematographers' Association.

A Diploma of Merit was awarded to "Symphonic Pastoral," by F. P. Barnitt, of Tunbridge Wells (9½ mm.); and a special diploma was awarded to the Finchley Amateur Ciné Society for their film of the Finchley Charter Celebrations. The *Sunday Referee* Championship Trophy for the best all-round example of amateur work entered was awarded to Ace Movies for "Driftwood."

The final judging session was held at Film House, Warldour Street, when the Rt. Hon. Viscount Lee of Fareham presided, and the following judges were present: Sinclair Hill (Chairman of the Panel of Judges), Percy W. Harris (Editor of HOME MOVIES and HOME TALKIES), Anthony Asquith, Basil Emmott, C. A. Walker, Lionel Collier, Adrian Brunel, Donald Calthrop, Angus McPhail, H. E. Alexander, and Dr. D. A. Spencer.

## A NEW LIGHT FOR THE BABY PATHÉ

By LEON ISAACS

A detailed constructional article showing how to fit a 200-watt lamp to a popular and inexpensive projector

**A**LTHOUGH the Baby Pathé projector throws a picture quite big enough for an ordinary room it has not a powerful enough light to give a picture bigger than 3 ft. wide such as is required for club use.

I have fitted a bigger lamp and lamphouse to my own projector and propose giving details for anyone to follow suit. I am giving the measurements of my own arrangements, but details can of course be modified to suit personal needs.

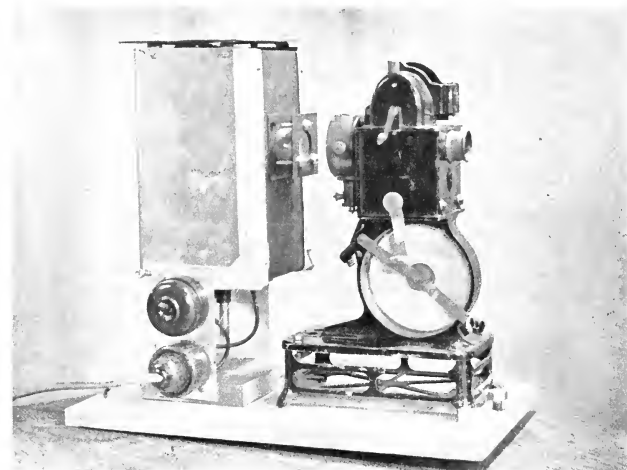
The first article to obtain is a concentrated filament projection-type lamp. I use a 200-watt lamp, but bigger and brighter pictures can be obtained by using higher power lamps consuming current up to 500 watts. The lamps are made in voltages from 50 to 250 to suit the usual main's pressure.

### 50-Volt Lamp

I would recommend using a 50-volt lamp as the filament is much stronger to withstand mechanical shocks and it also occupies a smaller area of light, thus making for higher light efficiency.

The surplus voltage can be adjusted by a transformer in the case of A.C. mains or a wire resistance for D.C. mains.

Although it is wasting current to use a wire resistance I personally use one, as the light can be adjusted to a



Photograph showing lamphouse in position for projecting. Note tilting screw on front of baseboard

nicety, using a voltmeter or ammeter in the lamp circuit.

By having surplus resistance the light can be brought on gradually, thus lengthening the life of the lamp. These lamps are made by all the big manufacturers, such as Osram, Mazda, Phillips, etc.

The next article to obtain is a double plano-convex condenser to replace the usual Pathé one which is too small to use with a large lamp. Any size from 1 in. to 1½ in. will do, the only difference being that the larger one will have to be used at a greater distance from the film.

These lenses can be obtained from any optician mounted for use, or you

can buy them separately at a cheaper rate and mount them up at home.

They should be inserted in a length of metal tube, curved sides inwards and separated by a metal ring about 1 in. apart.

Other rings sprung in behind the lenses serve to hold them together and also enable them to be removed for cleaning. Another method of mounting the condenser is shown in the photograph, the two metal plates with centre holes are held together with wireless 4B.A. nuts and bolts.

The lamp and condenser are the main items of equipment and the lamphouse is built to hold them a certain distance apart. This distance depends on the focus of the projection lens and the condenser and must be found by trial in the following manner:

Remove the back of the Pathé lamphouse and the small condenser, also the lamp.

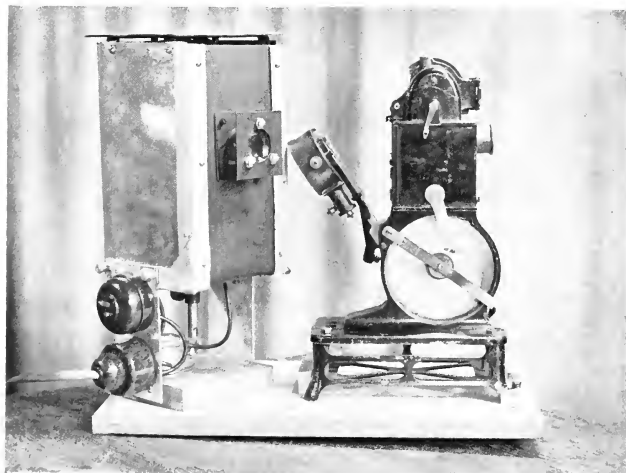
In a dark room place the projector facing the screen with the shutter open.

### Adjusting Condenser

Hold the new condenser in one hand about 1½ in. from the gate and parallel with the centre of the lens. Have the lamp alight in the other hand and on the level with the centre of the condenser. Move it backwards and forwards so that the cone of light from the condenser is just covering the gate aperture and is projected through the centre of the lens. By moving the lamp and condenser backwards and forwards you will find the best position to obtain the brightest light on the screen.

Measure these distances for use when making the lamphouse, which is the last thing to make.

If you are not very good at metal work a sweet or tobacco tin can be found and adapted. I show a photo of a lamphouse I built myself from



Lamphouse pivoted away from projector to allow pressure plate to fall back for loading. Observe method of holding condenser lenses

aluminium sheet. It is very easily made at home, or a local sheet-metal worker could make it up in iron quite cheaply.

The lampholder should be adjustable up and down, and should be on a slide to enable it to be moved to and from the condenser to obtain the best light. The condenser is fixed into the outside wall of the lamphouse opposite the centre of the lamp filament by two screws or nuts and bolts.

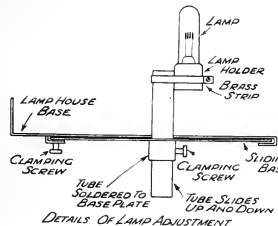
The lamphouse must be well ventilated owing to the heat from the lamp, but must not let out the light with the hot air. Two suggested forms of light trap are shown. Holes, well light trapped, should be made in the base of the lamphouse to allow cold air to circulate round the lamp; and escape through the light trap in the top.

I have not considered it worth while to fit an exhaust fan, as the trouble of making and the noise in use outweigh any length of lamp life that may be gained. The lamphouse is quite as large as the one fitted to the Kodak Model A, which is without a fan, and having used this machine for years I have not found any undue deterioration in the lamp.

If you want to obtain the maximum light from your lamp you can fit a reflecting mirror behind it. The best is a concave silvered mirror known as a magin lens. This increases the light considerably but needs care in adjustment.

The idea is to move the mirror about until the reflected image of the filament mingles with the actual image in the lens.

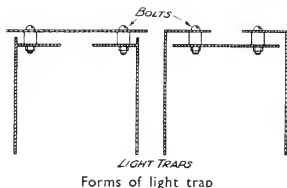
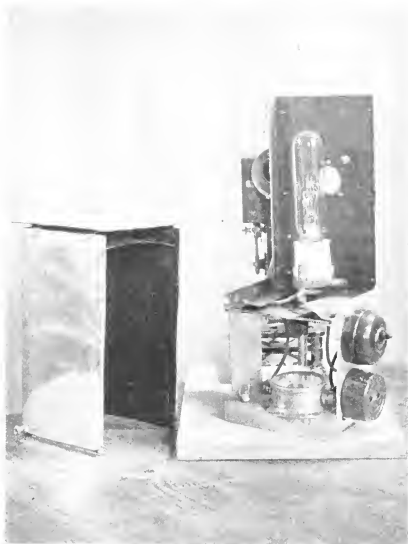
Once fixed it needs no further adjustment, as the light is practically constant for all lengths of throw. Owing to the extra heat from the lamp it will be necessary to fit a safety shutter to come between the light and the film when it is stationary.



This is worked automatically in professional machines, but yours can be made to pivot over by hand. Another thing to make is a heat extractor if you want to show stills. Even with the usual Pathe light the heat tends to buckle the film, and it is for this reason I now make all my titles on running film.

If, however, you want to show stills you must make a heat extractor. There are three methods: One is to place a small glass cell with parallel sides containing a solution of potash

Back of lamphouse removed to display inside and method of holding lampholder



alum in water between the condenser and the gate. This solution tends to boil with long use and is inclined to be messy unless well made. It, however, has the advantage over the other methods in that it does not appreciably reduce the light on the screen.

Another method is to use a piece of glass with a thin sheet of gold foil glued on to one side. This reduces the heat but also stops some light.

Another and simpler method used by many professional makers is to place a piece of copper or brass gauze between the light and film. This also cuts down the light and must be placed close to the condenser to avoid any image of the mesh appearing on the screen.

Of course, when the film is running there is no need for any of these devices, but as soon as the film comes to rest in the gate the light must be shut off or a beautiful collection of blisters will ruin the film.

The inside of the lamphouse must be painted with a matt black paint to avoid any strong light leaking through the air traps and degrading the image on the screen.

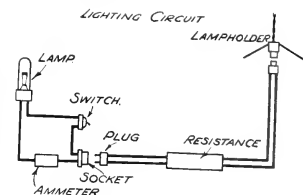
The lamphouse is mounted on a block of wood which provides a firm base for final adjustments.

As will be seen in the photograph, I

have mounted the projector and lamphouse on a wooden baseboard which makes for very convenient handling. An adjusting screw for tilting is fitted into the front end of the board. This is simply a hexagon headed bolt screwing into a nut forced into a hole bored in the baseboard.

Three small pieces of wood prevent the projector from moving, but it can be easily removed for storing.

The final adjustments of the lamp and lamphouse can be made easily by sliding the base about and the best position is marked in pencil on the baseboard. A  $\frac{1}{4}$  in. hole is then bored through the lamp baseboard and the actual baseboard and a  $\frac{1}{4}$  in. bolt is inserted to form a pivot upon



The Lighting Circuit

which the lamphouse turns for loading the film as shown in the photograph. A stop should be fitted to position the lamphouse when projecting.

A switch is fitted to one of the lamphouse supports and an ammeter is screwed to the lamphouse base, also shown in the photograph.

The lamphouse is made as follows: A sheet of 16 or 18 gauge aluminium, size  $13\frac{1}{2}$  in. by 5 in., is bent in a

(Continued on page 404)

# WHAT SHOULD I FILM?

By ADRIAN BRUNEL

Some Interesting Suggestions on the Eternal Problem of What to Take with an Amateur Cine Camera

I EXPECT you have sometimes sat down at your desk with a blank sheet of paper before you, staring at it with a blank mind and wondering if an idea for a film will ever come to you. I have done this many a time and I have found that the idea has often come from something in the room obliquely suggesting a subject. A candlestick may suggest a shadow effect, which in turn will suggest an action, which develops into an incident, which ends in an idea for a story. The titles of the books on your bookshelves may suggest something—they may only suggest a good title for a story, which in itself is sometimes a sufficient goading of the imagination to produce the germ of a story.

## An Encyclopædic Suggestion!

You may have experienced all this; if not, try it. Should these things fail, then open some book of reference—an encyclopædia, for instance—and turn over the pages. Something will suddenly arrest your attention; your mind will fly off at a tangent—but you will have got your idea, or at least one idea to make a note of on your blank piece of paper.

I don't possess a real encyclopædia, but my boy has that most excellent of reference books, the Children's Encyclopædia, and I have found so much inspiration from the pictures alone that I believe I could conjure up ideas for a hundred little films from each volume. Not all such ideas would be suitable for you to under-

take the production of—the coiffure of Central African belles might make an amusing little film, but the chances are you won't happen to be in Central Africa at the time; but you will surely find an infinite variety that are within your reach to shoot, and in any case many to take note of before you make your choice.

## The Amateur's Chance

Amateurs are better circumstanced for making short films of general or particular interest than professional film makers. In the first place, the amateur is by way of being a specialist in short films, while the professional is a specialist in long films—sometimes too long. Unfortunately the professional is not encouraged to make short pictures for the simple but conclusive reason that there is no money in them. There should be and there may be one day, for I am certain that the public enjoys good "shorts," but the present system of booking films on a percentage of the takings at the cinemas results in most exhibitors being mean with their short films or else leaving it to the renter, who supplies the main feature, to supply also the remainder of the programme at an inclusive rate.

I state these facts barely, without going into details, but they are facts that concern many of my readers as picturegoers, as students of experimental films and as makers of short subjects. It is my hope that some of the excellent short pictures made



"Duffy," the hero of the remarkable puppet film "Mascot"

by amateurs will find their way into the public cinemas, and that their producers will eventually find their way into the ranks of professionals. It is my main object, in writing for students and amateurs, to guide them as best I can; if with my own work I cannot contribute much to the cinema, I may indirectly serve this youngest of the arts by helping struggling genius to master the great craft of film making.

Of the hundreds of amateur films I have seen, possibly seventy-five per cent. are covered by the following headings:—

- Holiday Cruise;
- My Trip to Capri;
- H.M. the Baby;
- Our Pets;
- Centenary Celebration in My Home-Town;
- Our Common;

I don't want to discourage you from making these subjects. Some are the greatest fun, particularly to you and your friends; some are so well done that they are a pleasure to anyone; but most are all exactly alike and are of little use except as easily made experiments while you are learning. Many of you, however, should be getting past these early experimental stages; if you think it advisable to continue with the hackneyed subjects, try to make your treatment of them original.

## How You Can Help

Let me repeat, I do not want people to stop making these family, personal, and local films. They are of importance not only in teaching you the craft, but as interesting records that should be exchanged between localities, and the better ones of the local interest type are of serious political importance and should be exchanged between the countries of the world. There should be a Cinematographers' League of Nations doing this work—indeed there is the basis for such an organisation in the



An opening scene from "The Mascot." This film took M. and Mme. Starewitch two-and-a-half years to make, and is acclaimed a masterpiece



Practically all the "shots" were made with dolls

C.I.D.A.L.C. (Comité International pour la Diffusion Artistique et Littéraire par le Cinématographe). It has a membership covering over fifty countries, with the most distinguished patronage imaginable; and the Head Office is 7 Avenue de Messine, Paris. I know Monsieur N. Pillat, the Secretary General, would welcome any suggestions for international co-operation between societies of amateur cinematographers.

I hope you will agree that I am not trying to belittle this type of film which we have seen so much of, when I ask you to search round for other subjects as you progress beyond your experimenting on local generalisations. I think we have the clue to the next stage in your choice of subjects when I advise you to *specialise* rather than *generalise*.

The obvious form of specialisation is in nature films—plants, insects, animals. While the first two usually bore me passionately, I must admit that they can be interesting and are generally very popular. Industrial films, another obvious type of specialisation, also bore me but they too are sometimes popular. If any of such subjects already interest you, you should definitely make them.

There is another type of short subject that is generally overlooked, and that is the Magazine Film. This is a mixture of generalisation and specialisation, one of the best examples of which is Mr. Angus Buchanan's excellent series, the *Cine-Magazine*. Mr. Buchanan has a knack of achieving a continuity in each issue by devising a connecting link for his various sequences and giving them a

comprehensive title. I would advise students to study his films; you may evolve other methods but otherwise you would do well to use his work as a pattern.

I have constantly urged the making of burlesque films, both by professionals and by amateurs. I cannot understand why more are not made, for although they need quite a lot of preparation they are not expensive to shoot and often old material can be used. My own burlesque of a travel film, "Crossing the Great Sagrada," was about 30 per cent. titles, 50 per cent. cut-outs from old travel films, and 20 per cent. original material—a disgracefully large percentage of titles for an ordinary film; but for this type of picture it is forgivable. The names of some of my burlesque films may suggest suitable subjects to satirise. I made two burlesque topical films, entitled "A Typical Budget" and "The Pathetic Gazette"; a film purporting to be



A thrilling "Apache" incident



This bizarre scene shows the dance in the dustbin!

sidelights on studio life was "So This Is Jollygood" (which is, incidentally, the title of a book of the same nature I hope to persuade some enterprising publisher to issue); "Battling Bruisers" was a satire on all boxing films; "Cut It Out" was a good-tempered (I hope) attack on the stupidities of our censorship; and "The Blunderland of Big Game" tells the story of the ascent of Mount Eversharp by the intrepid explorers, Mrs. Forseuter Ford and Major G. Haws-Power.

I made another short film of a different type which was extremely popular and could be made again and again. It was called "Sheer Trickery" and contained a number of comic camera tricks, linked together in some sort of continuity by facetious titles. It included many of the obvious camera tricks, such as:—

- (1) A meal backwards—reverse turning on a young gentleman throwing his cigarette away.

(Continued on page 405)

## WHAT SHOULD I FILM?

(Continued from page 387)

sitting down at a table, pouring out a glass of red wine, drinking it, peeling a banana, throwing the skin away and then eating the banana.

- (2) Traffic running backwards—reverse turning.
- (3) Traffic going at a ridiculous speed—one turn, one picture.
- (4) A combination of 2 and 3.
- (5) One turn, one picture from the front of a taxi and from the front of a railway train.

These are all the old and favourite camera tricks, but there are many others, such as:—

- (6) Slow motion.
- (7) Superimposition—as when "seeing double."
- (8) Double-exposure with split picture.
- (9) Distorting mirrors.
- (10) Interrupted action, *i.e.*, stopping the camera in order to remove, alter or introduce objects or characters—as in "film conjuring."
- (11) Foreground models in false perspective.

There are more still, as well as variants of the foregoing, and you may even invent new tricks—I don't believe we have yet come to the end of the refutations of that stupid old adage "the camera never lies." Students, amateurs and lone workers who will specialise in this work can contribute considerably to camera-craft.

One of the many things about films of these types—the magazine, burlesque and trick films—is that they can be made from one unifying scenario by two or three units. Also, as they generally do not rely on the usual forms of continuity, such as one requires in a story film, you can cut out incidents bodily and boldly if they do not come up to the standard you set yourself.

Cartoon films, silhouette films, and puppet films require a terrible amount of patience, but they are splendid subjects for small units. I would like to see these three types of films included as a category in forthcoming national competitions for amateurs. Any amateur who really distinguished himself in this class of work would soon find a lucrative profession for himself in the film business.

To expect anyone to improve on Walt Disney is asking too much, but surely new forms of cartoon work are possible—as many as there are different forms of drawing and painting. Even Disney has got away from himself in some of his coloured films. In "The Babes in the Wood" he departed from his usual grotesque style and gave us something that was definitely charming and fanciful.

As for silhouette films, the attractive black-and-white work of Lotte Reiniger is not the last word. She has hardly any competitors at the moment, but I know of two distinct

variants of her black-and-white work—I can say no more as it is a "trade secret," which may not be revealed!

Puppet films seemed to have reached their final development until we saw "Mascot," the remarkable film made in Paris by Monsieur and Madame Starowitch. They took two years to make this four-reel film—but don't let that discourage you! A film one-fifth the length would have been just as acceptable—in fact, it has already been cut down by the British owners to one-half its original length. The work of these two artists is as marked an advance on the technique of puppet films as Walt Disney's first Mickey Mouse sound films were an advance on Pat Sullivan's silent films of Felix the Cat.

Fairy stories seem to be non-existent in this country. I am not a political economist, but I have heard my learned friends say that supply follows demand. There is a definite demand for fairy stories—not in public cinemas, but for exhibition in schools and at children's parties. Obviously simplicity should be the keynote for such productions, but they offer grand opportunities for trick work and beautiful photographic effects. There is a fine field of subjects to choose from—and no copyright fees to pay for most of the classic stories. Although you may be able to write charming fairy stories of your own, I would recommend your working on adaptations of the old stories and concentrating your ingenuity in their treatment, for children prefer the old stories—in fact, it is positively deplorable the way children pander to the hackneyed. I feel that were it not for the satiation of grown-ups there would be no progress.

As you will see from the foregoing suggestions and the methods I propose for stimulating ideas, there is a tremendous and untouched field of subjects for amateurs.

We must not get into a rut with the subjects made by non-professionals—the professionals kept on getting into several ruts, I admit, but the hard battle for bookings makes them wake up every now and again. When you think of the hundreds of films submitted in the national and international amateur film-makers' competitions, and remember that, although they may not have the same technical facilities as the professional units, they are nonetheless untrammelled by commercialism and unhampered by censorship, it is indeed remarkable that there is not more originality and variation in the choice of subjects. The film industry was built up on a competitive policy of variety, and I believe the same will be said of the amateur film movement—at least, I hope so. Such vast strides have recently been made in technique and so many hundreds are being drawn into this great movement, that the time has now come for the leaders of amateur film societies to make a bold and definite stand for Variety and Originality.

## CORRESPONDENCE

(Continued from page 385)

## Inflammable Film

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—Having read your article in your last issue I feel I must write and praise you and your book for trying to stop poor children from purchasing inflammable films at almost any toy shop. I myself have had the horror of being in a film fire. I was operating in a well-known cinema in London with its modern and up-to-date appliances, but we had a fire which got out of control—I myself being badly burnt. I can understand your feelings against children being able to buy such deadly substance. I am making every effort in my district to find out if any children or persons are showing such films without proper appliances.

You may publish this letter if you wish. I have sent your page to our M.P. for his reading and I sincerely hope he will do something to stamp out this dangerous practice.

Hoping that your page will be read by the Home Secretary.—Yours faithfully,

F. V. GARLAND.  
40, Walden Avenue,  
Chislehurst, Kent.

## Correspondents Wanted

OUR circulation in the Empire is rapidly increasing, and we are always glad to hear from readers in distant countries. We have received this month a letter from Mr. C. E. Lethaby, of Sydney, New South Wales, who is a keen amateur cinematographer, at present working on 9.5-mm. stock. He would like to exchange views and ideas with other enthusiasts and also films, if this can be arranged. Mr. Lethaby's address is 77, O'Sullivan Road, Rose Bay, New South Wales, and we are sure that some of our readers will be glad to get in touch with him.

## A New Scout Film

INSPIRED by the success of his Scout film "The Trail of Youth,"

Mr. J. H. Martin Cross, of Minehead, is producing another, in which two Sea Scouts will play the leading parts, for the Boy Scouts' Association. As in his previous Scout films, Mr. Martin Cross will write the story and scenario and direct and photograph the entire production. Boys from the Lynton Sea Scouts will play nearly every part and their fine headquarters facing the Solent will be used as a film studio for the production.

## To American Readers

"Home Movies" is now obtainable from Willoughby's, 110 W. 32nd Street, New York City, and The Bass Camera Co., 179 W. Madison Street, Chicago



# NEW CINE APPARATUS TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

## A New Siemens Camera

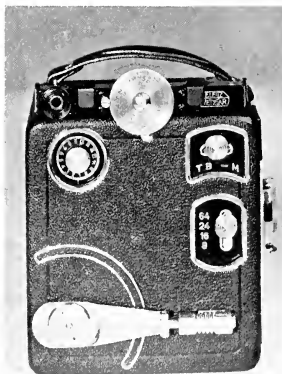
THE latest model Siemens camera, known as the Type C, has just arrived in this country, and our tests of it are completed as we go to press. We can say at once that it combines the high standard of finish, performance and ingenuity which characterise the existing Model B, with new features and advantages which have a distinct appeal.

In general appearance the new model resembles the existing one, but closer examination shows that there are four speeds (8, 16, 24 and 64) instead of the three (8, 16 and 64) of the earlier model. Then again, in the earlier model the maximum aperture of the lens was  $f/2.8$ , while the Model C has an  $f/1.5$  lens—some three-and-a-half times as fast, and therefore making the camera particularly useful for indoor artificial light work and for taking pictures in difficult lighting conditions.

Readers will remember that the earlier model is distinguished by an ingenious fitting which automatically changes the stop opening to the correct figure as the speeds are changed, so that, for example, one can change in the middle of a shot from normal to slow motion while the camera is running. The same clever feature is incorporated in the new model, and considerable ingenuity must have been displayed in order to make it work on all four speeds and with such a large aperture lens as  $f/1.5$ .

Another new feature is the provision on the front of the camera of a well-spread focusing scale, together with an indicating slide which automatically shows at any given stop opening the depth of focus at any

particular range setting. In taking our test film, we gave a very thorough trial to this fitting, using the camera at the full aperture in artificial light and at varying distances from the subjects. The great helpfulness of this device was immediately apparent. In order to facilitate accurate focusing, a Leitz range-finder is fitted to the top of the camera, but unfortunately, for reasons of space, it is not placed in the direction in which the picture is "shot," thus making it necessary to turn the camera round for range-finding purposes. This does



The New Siemens Camera. Side view, showing range finder

not much matter in the hand, but it is rather a nuisance when the camera is used on a stand—a position which is really necessary for artificial light working indoors, and when using a large aperture, which makes accurate focusing essential.

The quick cassette loading, parallax-corrected viewfinder, single-frame exposure adjustment, and other well-known and useful features of the existing Model B are retained in the Model C, and our test film shows that the performance is well up to the high standard set by its predecessor. It should be mentioned, by the way, that the lens, which is a Meyer Plasmot specially made for this camera, is fully corrected for colour, and there is provision for a three-colour filter for colour work.

A very fine instrument of the



The New Siemens Camera. Front view

highest grade. It has been submitted to us by Messrs. Cinepro, Ltd., and the price will be, we understand, about £60.

## Photo-electric Exposure Meters

Cinematographers have given a warm welcome to the photo-electric type of exposure meter, which, by dispensing with the need of individual judgment in calculating exposures, has reduced this branch of the art to terms of the greatest simplicity.

The latest arrival is the Photoskop illustrated herewith. Working on the same principle as the others, and being of course of a battery-less type, it has several distinctive features. In the Photoskop, before it is faced towards the light, the top knurled ring is turned so that the Scheiner speed of the film used is brought against a red arrow on the second knurled ring. When this is done both top and second rings are rotated together until the red pointer on the wide scale shown comes against  $1/32nd$  of a second ( $1/25th$  of a second in the case of certain Bell-Howell models) when the lens is faced towards the subject. The lens is so arranged together with baffle plates beneath that the light reaching the photo-electric surface comes from approximately the same angle as that with an ordinary still camera. As a ciné camera usually works at a somewhat narrower angle than this the result will not be theoretically quite so accurate as with a still camera, but in practice we have not found any noticeable difference. As soon as the figure  $1/32nd$  or  $1/25th$  on the lower scale comes beneath the red pointer the small window marked "Diaphragm" will give the necessary stop to be used. For still work the two rings are rotated together until the stop chosen comes in the window marked "Diaphragm," whereupon the



The "Photoskop" Photo-electric Exposure Meter

red pointer on the scale will indicate the exposure in seconds or fraction of a second.

So far as speeds are concerned practical tests with this meter show that good results are obtained by treating the super-sensitive films at 23 Scheiner and the ordinary pan. films as 20 Scheiner.

The meter is particularly well made and finished, it measures  $2\frac{1}{2}$  in. in diameter by  $1\frac{1}{4}$  in. thick, while the aperture of the lens is  $1\frac{1}{2}$  in. A particularly clear little instruction book accompanies it and the price of four guineas compares very favourably indeed with other meters of this class. It has our full recommendation and has been submitted to us by Messrs. Sands Hunter & Co., Ltd., of Bedford Street, Strand, London.

### Easily-made Wipe Dissolves

Many readers have written to us asking how it is possible to make the "wipe dissolve" which is so often used in modern professional pictures. In this effect a diagonal line passes across the picture, so to speak, wiping off one scene and substituting another. We have just received from Amateur Ciné Service, of Bromley, a roll of special transparent cellulose tape, by means of which these wipe dissolves can be very easily made on 16-mm. films. Tested according to the instructions issued with it, it fulfilled its purpose admirably. All that is necessary is to take the two ends of the film which it is desired to blend in this way and make a diagonal cut through about 12 to 16 frames so as to make what appears to be a long diagonal splice, but without any overlap, instead of the usual transverse one. After the cuts have been made with a steel rule and a safety razor blade, the two films are laid in position on a piece of board and held down firmly while a piece of this special transparent cellulose tape is placed on the shiny side to cover the join. The width of the tape is just equal to the space between sprocket holes, and when rubbed down firmly makes a strong joint. Providing an accurate cut is made, and the film is held firmly in position over guide pins, such as can be made with four gramophone needles hammered into a board, there is no difficulty whatever in carrying out the process, and when the film is projected it gives exactly the professional effect desired. This cellulose tape would appear to have a number of other uses in amateur ciné work, notably for making a temporary join if the film breaks at all during editing, etc.

It is sold at 5s. per roll, and is obtainable from Amateur Ciné Service, of Bromley, Kent. The price seems rather high, but on the other hand there is sufficient in the roll to make all the wipe dissolves one needs for years! Full detailed instructions for making the dissolve are included with every roll.



The Zeiss Kinamo K.S. 10—the smallest 16-mm. camera

### The Zeiss Ikon Kinamo

The Zeiss Ikon Kinamo Model K.S.10, illustrated herewith, is not new, but we have only recently had an opportunity of examining and testing this handy little camera. At first glance it might be thought to be a  $9\frac{1}{2}$ -mm. model seeing that its dimensions are smaller than those of any  $9\frac{1}{2}$ -mm. camera on the market, but actually it takes some 33 ft. (10 metres) of 16-mm. film in a daylight loading cassette specially made for this camera.

The finish of the instrument is of that high standard which has come to be associated with the name of Zeiss, and both interior and exterior have several unique features. For example, when the side is removed for loading it is observed that in spite of it being a cassette-loaded camera both feed and take-up sprockets are provided. The intermittent has a single claw and a well-designed spring-loaded gate, which is very easily removed for cleaning. When loading the camera a lever is first moved which has the effect of throwing the claw out of engagement, thus enabling the film to be slipped between the gate and the pressure plate without fouling. The cassette, which in general appearance somewhat resembles the ordinary  $9\frac{1}{2}$ -mm. cassette, has a take-up bobbin driven from a rotating

boss protruding from the camera casing. The combination of this, with the feed and take-up sprockets, and the smooth claw action, ensures very smooth and silent working.

So far as the exterior of the camera is concerned we have a neat fold-back winding handle, a footage indicator, and the unique feature of a separate window showing the spring tension. This last is very useful, showing at any time how much more of the spring there is to run down before the camera stops. The motor runs about 13 ft. of film with one winding—rather a short run compared with most cameras, but due doubtless to the compactness of the mechanism—and there is only one speed—sixteen frames a second. Another unique feature of this camera is that it has a delayed action release so arranged that the user can include himself in the picture when the camera is held on a rigid support. The delayed action mechanism is very simple to operate, all that is necessary being to pull out a button as far as it will go (about a quarter of an inch) and release it prior to pressing and locking the release button. As soon as this last action is taken the mechanism begins to operate, but does not actually work the shutter until about twelve seconds afterwards, giving sufficient time to include oneself in the picture.

### Large Aperture Lens

The usual type of built-in direct-vision viewfinder is provided. The lens fitted is a Zeiss Sonnar, with the large aperture of  $f/1.4$  and a focal length of twenty-five millimetres (one inch). It is, of course, fitted in a focusing mount graduated for distances down to 1 ft. 9 in.—a large number of intermediate readings between this and infinity being given. The lens mount is also marked in such a way that one can ascertain the depth of focus for any given aperture. The iris diaphragm stops down to  $f/22$ . A well-designed and deep lens hood is fitted, but can be removed in a moment when desired. The lens, by the way, is immediately interchangeable by means of a bayonet fitting.

The Kinamo K.S. 10 is certainly the smallest and neatest 16-mm. camera we have had to review. Its sole drawback would appear to be the lack of general availability of the special 30 ft. cassettes designed for use with it, although they are obtainable in this country by ordering through one's dealer, and are kept in stock by some of the bigger firms. An examination of the cassettes indicates that they should be very easy to reload with short lengths of film—just as easily, in fact, as the  $9\frac{1}{2}$ -mm. chargers. On the Continent, it seems, the special cassettes are much more generally available. Altogether it is a very pleasing instrument, and sells for £40 15s. It has been submitted to us by Messrs. Zeiss Ikon, Ltd., of London.



The new model Metrophot photo-electric meter

# FILM SPEEDS AND EXPOSURES

By PERCY W. HARRIS, F.A.C.I.

Practical Hints on the use of Speed Ratings in Relation to the New Photoelectric and other Exposure Meters

IN the Editor's News Reel last month reference was made to the lack of uniformity in methods of calculating cine film speeds, and the purpose of this article is to see whether we cannot arrive at some practical solution to the ever-present problem of film rating.

## Many Factors

In our endeavours to get a properly exposed and well-graded film we are aware there are a number of factors to consider. Fortunately, practically all of these are definite and standardised, otherwise we should be very much at sea. For example, if we run our camera at the normal speed of sixteen frames per second we could rely on the manufacturer having adjusted the mechanism to exactly this speed, and it is easy to ascertain for what exact period of time the lens is open on each frame. There is, by the way, a slight variation between cameras, but  $1/32$ nd of a second can be taken as the exposure in most cases. The Bell-Howell 70D camera is so constructed that  $1/27$ th of a second exposure is given; the Ciné Kodak gives an exposure of  $1/32$ nd and a few cameras go as high as  $1/35$ th, but, as you will notice, these differences are comparatively slight. Again, there is no lack of agreement among lens manufacturers as to what constitutes  $f/3.5$ ,  $f/4.5$  and so on—with two different makes of lens at the same stop opening or  $f$ /number the same amount of light will be admitted to the film so we have no worry on this score. With shutter speed and stop opening known, then, what other factors have we to consider? Only the subject itself, with its lighting and, most important of all, the sensitivity of the film.

## Fortunate Folk

A few gifted and experienced people can tell at a glance what stop to use on a given subject without consulting tables or using exposure meters, but these fortunate folk are so rare that we can leave them out of our consideration this month. To get regular and consistent results most people have to use either exposure tables or meters. In the case of tables the month, the time of the day, the clearness or otherwise of the sky and the subject are all brought into the calculation for all these obviously influence the amount of light which is focused by the lens on the film. Having by means of these calculations arrived at the amount of light, we must consider it in conjunction with the film speed, and here we find the makers of tables adopt one of two methods. Either they enable

you to calculate your exposure by means of the H. & D. numbers, or else (knowing as they do the unreliability of such figures) they give their own speed numbers which, as the result of numerous tests, have proved to give satisfactory and well-exposed negatives with their particular system of calculation.

With the visual meters the principle generally adopted is to turn the scale so as progressively to reduce the amount of light reaching the eye of the user until such a point is reached that certain figures are obscured, or certain signs are just readable. The brighter the exterior light the greater the amount of reduction which can

else in units which can be used in conjunction with another scale for film speeds. Here once more we have the choice of two methods—the Scheiner or H. & D. speeds and the figures worked out by the manufacturer.

We have recently been making a number of investigations with all types of exposure meter and comparing the results given. We have also compared the various exposure meter-makers' film speeds with one another after these have been referred to a common base. In every case the practical working speed (that is to say the speed which, used in conjunction with a particular system,

## JUDGING THE "REFEREE" COMPETITION FILMS



The final judging of the films in the "Sunday Referee" open competition at Film House. Seated, left to right: Mr. Sinclair Hill, Chairman of the Judging Committee; Lord Lee of Fareham, Lady Lee, Mr. Anthony Asquith, and the Editor of "Home Movies and Home Talkies." Mr. Adrian Brunel (standing) has his back to the camera. For list of winners, see page 383

be made before the requisite dimness is obtained, and by consulting a scale over which the pointer runs we can find the stop which will give the requisite exposure.

BUT, this scale must be used in conjunction with another one giving film speeds, and here once more we find two different methods adopted: H. & D. or Scheiner speed numbers and the special speed numbers arrived at by the maker of the exposure meter.

In the case of photo-electric meters the amount of light reaching the camera is measured by a special means which eliminates the human element entirely, for special photo-electric cells are used which generate electric current of an intensity dependent upon the amount of light falling on the cell. This current (or voltage) operates a special form of meter which is directly graduated in stop numbers for one speed of film, or

gives a properly exposed film) has been lower than the film makers' claim. Here are examples.

One of the oldest and most popular methods of ascertaining exposure for still photography is the Burroughs Wellecome Exposure Calculator. Many still photographers rely entirely on this and it must be said that this calculator has stood the test of time. The speed ratings by this method for some of the most popular films are as follows:—

Agfa Rev. Pan	..	..	1/16
" " Ortho	..	..	1/16
" " Novopan	..	..	1/24
Kodak Rev. Pan	..	..	1/16
" " Super-sensitive	..	..	1/24
" 8 mm.	..	..	1/8
Gevaert Fine Grain Ortho	..	..	1/12
" Neg.	..	..	1/12
" Rev. Super-pan	..	..	1/24
Pathé Ortho	..	..	1/12
" Pan	..	..	1/24

(Continued on page 396)

# INSTITUTE OF AMATEUR CINEMATOGRAPHERS

(Incorporated under the Companies' Act, 1929, as a Company limited by Guarantee.)

AN INTERNATIONAL NON-PROFIT MAKING INSTITUTION - - FREE FROM ANY COMMERCIAL INTERESTS, OR CONTROL WHATSOEVER

## Official Announcements & Monthly Notes

### A WORLD EVENT.

#### AMATEUR CHAMPIONSHIP OF THE WORLD.

EVERY country has its characteristics, and national characteristics are strongly evident in the products of the professional film makers. The sick efficiency of the Americans gives place to the whimsicality of the French, while Germans and British and the others who make pictures each have their national method of approach.

The amateurs of these countries are not so diversified in the results they obtain. They are mostly individuals who make their films by the light of "Mother Nature."

So that it becomes intensely interesting to speculate as to which of them is the greatest. To whom among them can be assigned the glamorous title of "Amateur Cine Champion of the World?"

There have been contests in the past which have supported to be international, but we venture to suggest that none of them has plumbed the true possibilities of international amateur talent. The activities of our friends across the Atlantic, while they have been extremely well organised, have principally been concerned with the doings of those cine enthusiasts within the American continent. A number of similar efforts on the European continent have been known only to the few whose business it is to keep in touch with all cinematic developments. The majority were unaware of their existence.

For a contest to be truly international and worldwide it must be known to the largest possible number of would-be entrants all over the globe and the only way in which such a consummation can be attained is through adequate organisation spread throughout the world.

#### EMINENT JUDGES.

The only way in which a really international contest can be adequately judged is by bringing to the task eminent and informed persons, not merely of one nationality, but merely of one school of thought, but international in idea.

That, in brief, is why the Institute of Amateur Cinematographers, in conjunction with the **Daily Mail** and the **Manufacturers of Sub-standard Apparatus and Materials**, taking upon its shoulders the colossal task of organising the **World Championship of Amateur Cinematography**.

Sobody can deny the growing importance of this country in the film-making nations of the world, but more important still is the increasingly cosmopolitan character of those who are participating in that growth. Experts from all the world are here, and a few hours away are the experts of the European continent. Truly can England be considered the centre of the world for this purpose. Then, again, the Institute, alone among the cinematic bodies extant to-day, possesses the organization for reaching every amateur cinematographer throughout the world. Through its own channels, and through its affiliated societies, can convey the news of this new and important contest to every interested person. Through this widespread organization it can handle every one of the entries in such a way that it receives fair, unbiased judging, and adequate comparison with competitive entries.

The fact that the recent winner of its own contest was also awarded leading prizes in a number of competitions conducted in other countries, is evidence of the fair and informed attitude of its judges.

The Institute, therefore, offers to somebody this great honour. It may be that you will be the one to gain it.

#### I.A.C. INTERNATIONAL AMATEUR FILM CONTESTS, 1934.

- CLASS I. 16-mm. :  
Section A: Scenic Documentary.  
Section A: Town or City Life.  
Section B: Country or Village Life.
- CLASS II. 16-mm. :  
Section A: Humour Documentary.  
Section A: Everyday Life.  
Section B: Adventurous Life.

CLASS III. COLOUR 16-mm. and 9.5-mm.

Subjects to be chosen by competition.

CLASS IV. PHOTOPLAYS: (A) 16-mm., (B) 9.5-mm., (C) 8-mm.

In this Class, competitors will be required to shoot from a scenario supplied and limited to 100 ft.

CLASS V. **World's Amateur Cine Championship.**

Open to any club or individual in the world.

If entries received through affiliated clubs at home or abroad, no entrance fee.

If sent in individually and entrants are not members of the Institute an entrance fee of 10s. 6d. must accompany entry.

Subject to be chosen by entrants.

CLASS VI. 9.5-mm. and 8-mm. only.

Subject as Class I. Open to individuals and affiliated clubs.

CLASS VII. 9.5-mm. and 8-mm. only.

Subject as Class II. Open to individuals and affiliated clubs.

CLASS VIII. 9.5-mm. and 8-mm. only.

Photoplays. Scenarios to be chosen by entrants.



The "Daily Mail" International Challenge Trophy presented to the I.A.C. by the proprietors of the "DAILY MAIL"

#### I.A.C. COMING EVENTS.

#### PUBLIC DISPLAYS OF THE WORLD'S BEST AMATEUR FILMS.

- (1) WINNERS OF THE I.A.C. CONTESTS.
- (2) WINNERS OF THE AMERICAN CONTESTS.
- (3) WINNERS OF THIRD INTERNATIONAL (FRANCE).

Feb. . . . York: Capt. Worsley.  
Feb. . . . Nottingham: P. Heathcote.  
March . . . London: Aerlian Hall.  
March . . . . . Wallace Heaton, Ltd.  
March . . . Dundee: Cine Society.  
March . . . Derby: Hoare & Son.

March . . . Huddersfield: Dawson & Whitfield.  
March . . . Sheffield: Sheffield Photo Club.  
March . . . Kingston: Teddington Cine Society.  
March . . . Newport (Mon.): Boy Scouts.  
April . . . Abercree: J. Lizar.  
April . . . Edinburgh: J. Lizar.  
April . . . Glasgow: J. Lizar.  
April . . . Liverpool: J. Lizar.  
April . . . Belfast: J. Lizar.

At Council Meeting, held this month, the following members were nominated for membership:—

Edward B. Grindrod, L. W. Brown, F. R. Ladlow, George Barriot, W. C. Varne, C. Grassmann, Herbert L. Wallis, J. Lewis, Thomas Bucknill, L. T. Marsh, Rev. P. C. Vyssyan-Jones, Miss A. Williamson, G. M. Wells, Harry Vandervell, D. L. Dean, R. V. Bryant, F. F. Stacy, Miss P. V. Joy, N. T. Beardsell, R. Faxman, Max R. Fry (New Zealand), G. Brook, J. Clifford Jessop.

#### Patrons

The Rt. Hon. The Earl of Airlie, K.C.V.O., M.C.

#### Registered Associates

Donald Foster, M.P.S., Hove; Hilderley Radio Sales, Stockport; Cine Service, Birmingham.

#### Affiliated Societies

Birmingham Photographic Society.

#### I.A.C. CONSULTATIVE TECHNICAL COUNCIL.

We are pleased to announce the following members have been appointed to the Technical Council:—

#### Directors

Alexander Korda, Walter Forde, Victor Saville, Alfred Hitchcock.

#### Art Directors

Alfred Junge, Tibor Korda.

#### Scenarists

Lagos Biro, Sydney Gilliat, Leslie Arliss.

#### Cameramen

Georges Perinal, A. Young, Bernard Knowles, Glen MacWilliams.

#### Film Editor

Ian Dalrymple.

#### Sound Engineer

George Gunn.

#### I.A.C. HENDON CINE RALLY.

One of the most attractive annual events for the amateur cinematographer is the Hendon Air Pageant of the Royal Air Force. The man who attends this function has the dual pleasure of obtaining really thrilling pictures of historical interest, and of knowing that he is also helping really deserving charities, for that is the object of the gathering.

The Institute has for some time past been negotiating with the authorities who have organised the Pageant, and has arranged for its members to be given special facilities for picture making without incurring any increased charge. Those who wish to participate in these advantages should communicate without delay with the Honorary General Secretary to facilitate the final arrangements.

#### I.A.C. CONTINENTAL RALLY.

The Institute is also engaged in organising a huge Continental picture-making rally for its members in conjunction with our affiliated clubs abroad, and you are invited to communicate with the Secretary to inform him whether you are interested in this venture, and to forward suggestions as to time and places. This will enable Council to make arrangements agreeable to the majority.

PRESIDENT:  
HIS GRACE THE DUKE OF SUTHERLAND, K.T.



Hon. Gen. Secy: WM. E. CHADWICK, F.A.C.I.  
7, RED LION SQUARE · LONDON · W.C.1

ENTRANCE FEE 10/6

YEARLY SUBSCRIPTION 10/6



IF you'd played your Knave of Hearts," sniffed Mrs. Motherspoon-Waterbille (pronounced, I would remind you, Moon-Wiffle), fixing the Vicar with a glance of steel, "we'd have made three more tricks."

"And if you, dear lady, hadn't revoked two tricks before, hee, hee," bleated the Curate, "the dear Vicar wouldn't have had a Knave to play."

That put the fat in the fire and within two seconds the father and mother of an argument was well under way. So exhausted were all parties when it was over that Mrs. Motherspoon-Waterbille proposed that we should all sit round the fire a little before resuming bridge.

"I have a letter here," remarked the General, pulling an envelope from his pocket and fitting on his goggles, "which will I think interest all of you. It is nothing less than a challenge from the Secretary of the

film the match would be a far, far better thing than to play in it. "Sorry, General," I replied, "but I have a touch of rheumatism, and the doctor's knocked me off swimming."

"But the match isn't till Saturday fortnight."



Gosh! what a flopper!

"Yes," I said, "yes; that is to say, no. That is just about the time that my rheumatism is generally at its worst."

With a glare at me, the warrior turned to Flippersfield, who said that he would be delighted but that he had never played water polo.

"Well, it's rather like Soccer, only you swim and play it with your hands."

"But I'm a Rugger man."

"Never mind, you'll soon see how it's done."

The first thing, of course, on the great evening was to take group shots of the two teams. Then it was arranged that there should be a little exhibition of diving before the game got under way. The Slopton-In-The-Mire team had brought their own home-ciné man with them. A very good fellow he seemed, and I determined to give him every chance of



Flippersfield promptly dived down

making some fine shots. For the group photo each team was to be lined up in turn against the end wall of the bath. Obviously, by far the best place to stand for a shot was the far end of the springboard. He walked out, then turned round and

faced inwards. I had to take mine at rather an oblique angle, since I stood on the edge of the bath.

Perhaps the Slopton-In-The-Mire fellow hadn't expected me to use one of those flashflare things that start off with a bang. At any rate, he leapt about a yard into the air, descended upon the end of the springboard and threw a particularly neat, if completely unintentional, back somersault into the bath.

"The deep end and he can't swim! Save him!" yelled the captain of the Slopton-In-The-Mire team. Next instant there were ten simultaneous splashes as the bodies of both teams hit the water. Everybody was so keen to do the saving that the unfortunate camera man was nearly torn to bits before they got him out.

By some instinct I had turned when I had fired the flashlight and almost automatically I shot that



The General was making a retreat

first involuntary dive. The special lighting that we had installed was good enough to enable me to put in some good work on the rescue scene.

Fortunately the Slopton man's camera had fallen upon the springboard and was none the worse. When he had been dried he was fitted out with a borrowed suit of clothes. This was a little difficult, since he stood only about four feet ten, but we did our best. If the trousers were a little tight under the arms and the coat did come within an inch or so of the floor this merely added to the picturesqueness of the scene and improved the film fodder.

The groups having been duly taken, the diving began. The first item was a swallow dive by Mrs. Motherspoon-Waterbille. In theory, you spring straight out from the highest stage and float gracefully through the air with your body in a beautiful curve and your arms extended like a swallow's wings. Then just an instant before impact with the water the



He threw a neat somersault

Slopton-In-The-Mire Swimming Club to a five-aside mixed water polo match. Now we've got some jolly good swimmers. There's dear Mrs. Motherspoon-Waterbille—"

The good lady simpered and tried without much success to look modest.

"It sounds delightful," she cooed. "How many men and how many ladies in the team?"

The Vicar glanced again at the letter. "Three men," he announced, "and two of the fair sex. The other lady will, of course, be Mrs. Slopleigh."

The Vicar's wife is just about as thin as Mrs. Motherspoon-Waterbille is the other thing. However, she swims like a not-too-competent fish and she accepted the General's invitation with enthusiasm. It was clear that the General himself must be one of our he-men, with the Curate, the Rev. Septimus Poffle, as the fourth member of the team.

"What about you, Reeler?" asked General Gore-Battleby.

It had already struck me that to

arms sweep forward and you enter the water with hardly a ripple.

Mrs. Motherspoon-Waterbiffle seemed to slip or something. Instead of a convex curve, she became all concave, hanging poised over the water with legs and arms a-dangle, like the heraldic lamb of the heavy-woollen industry.

Cranking hard, I leapt madly for shelter. Next instant most of the Sploshbury swimming bath seemed to hit the ceiling.

"Gosh, what a belly-flopper," cried my young nephew, in the expressive but lamentably vulgar *argot* of the public school.

A second combined rescue was required in which both teams took their part.

"Give her brandy," cried the General.

"We haven't any," shushed the Vicar in a stentorian whisper.

"Then promise her some," roared the resourceful warrior.

The effect was instantaneous.

I had just time to put on a new reel before the polo match began. Our star turn proved to be Flippersfield, the Rugger man, whose sole idea of tackling was to collar low. Let any player on the opposite side get the ball and Flippersfield promptly dived down, seize him by the ankles and bore him to the bottom of the bath.

The referee was making frantic endeavours to blow his whistle, but since Mrs. Motherspoon-Waterbiffle's

super-splash had filled this to the nozzle, all that he produced was showers of spray and a noise like an asthmatic soda-water siphon.

Flippersfield was eventually told that he mustn't do it. For a time it seemed that victory must rest with the Sploton-in-the-Mire team, who sailed down the bath dribbling and passing in a most marvellous way.

They had counted without Mrs. Motherspoon-Waterbiffle, our goalkeeper. She filled so much of the goal that it was hardly necessary for her to move so much as a finger in order to effect miraculous saves. Shot after stinging shot rebounded harmlessly from her vast acreage.

So breathless was this part of the match that the crank of my camera became almost too hot to hold. My flying fingers could hardly tear off fast enough the wrappings of fresh reels and insert them into the camera.

With only fifteen seconds to go, the score was love all. It was then that the Curate on the right wing distinguished himself. Cleaving the water like a porpoise, he tore down the bath with the ball, whilst I dashed after him plying the crank.

A somewhat slow swimmer, the General was still near the visitors' goal as the result of the rush that we had made about ten minutes before. He had not appreciated that we were attacking; in fact, he was still making a spluttering retreat with his back to the objective.

The Curate's centre took him squarely on the back of his bald head, sank him without a trace, and rebounded past the Sploton-in-the-Mire goalkeeper into the net.

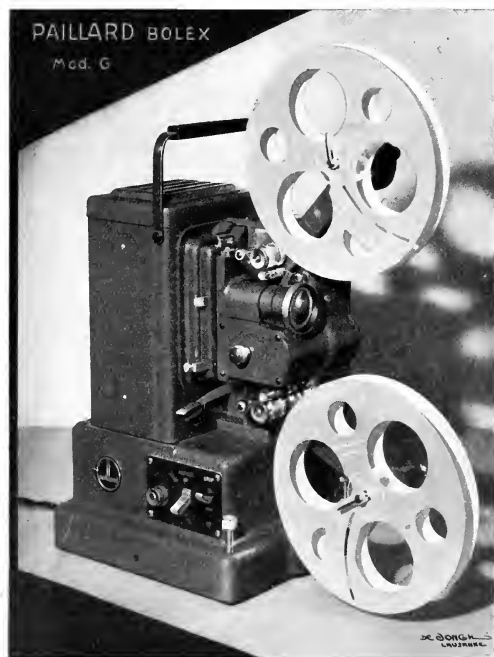
It was a glorious evening. The Sploshbury Ciné Club won the match and the cup was presented by the Mayor. I, too, have my trophy: a magnificent new 16-mm. camera with every modern contraption presented to me by Mrs. Motherspoon-Waterbiffle in return for my promise not to feature her swallow dive at the next projection meeting of the Club.

## A "Sixteen" Sound Camera

WITH reference to Mr. Bernard Brown's article in the February issue, Messrs. N. Marshall, of Moor-gate Street, Nottingham, ask us to state that they produce, and have produced for some time, a 16-mm. sound camera for home use. We hope to describe this at an early date.

## Trix Amplifiers

READERS who are interested in well-designed amplifiers for sound reproduction, recording by the Permarec and similar processes, etc., should obtain the Catalogue of the Trix Electrical Co., Ltd., of 8-9 Clerkenwell Green, E.C.1. We have used one of this company's amplifiers in our laboratory for over a year with complete satisfaction.



## UPHOLDING THE TRADITION OF

## A HOUSE WITH A REPUTATION

The new  
**PAILLARD-Bolex model "G-916"**  
500-watt one hundred per cent. gear  
driven projector for both 9.5-mm.  
and 16-mm. films

is claimed to give

## GREATER SCREEN LUMINOSITY

(as distinct with merely light intensity inside the lamphouse)

than that obtained with any other sub-standard projector on the market at present.

At a Teddington Cinema recently an 18 ft. wide picture was projected on a perforated rubber screen with 9.5-mm. film.

BUT! . . . why not prove it for yourself? A visit to your local dealer, preferably with your worst under-exposed film, will soon put an end to any argument.

PRICE: with 110 v. 500 w. lamp, **£47**  
resistance **50/-**

BOOKLETS FREE FROM:

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70 HIGH HOLBORN, LONDON, W.C.1

# NOW! 2/10 Weekly Buys any £5 Cine; 5/8 any £10 one. All Makes

## 750 WATT VICTOR MIGHTY POWER

16-mm. Victor Gold Bronze Super Projector, f/16 Super lens, 750-watt direct tremendous illumination (equal to 1,000 watt of any other projector); super booster reflectors; 2 in. diameter large patent condensers (passing enormous light); 24-teeth sprocket belt (taken dry, 100 ft. of worn film all perfectly); 4-way rewind—rewind by hand, rewind by motor, rewind one film whilst projecting another, rewind two films at once; pistol film trip (shots off projection automatically if film running incorrectly—no damaged films); ear gear clutch start, crine forward rewind, reverse; automatic spot arm; dual fan cooled; dreadnought gear tilting head; all gold bronze chromium, completely interchangeable; light-sound carrying case. World's finest super projector supplied to U.S. Government. Write now. **£70**  
Or 50/8 Weekly Deferred Terms secure.

## ★ 8-MM. SUPER CAMERA ★

8-mm. Stewart Warner Super Camera, famous f/3.5; Three speeds: half-speed, normal, slow motion; interchangeable lenses (telephoto, interchange); light-sound loading, actual footage, locking button, takes any film; direct optical and direct frame films.  
Super Camera De Luxe. Write now. **£10 10s.**  
Approval. . . . . New Low Price  
Or 5/11 Weekly secure, Deferred Terms.

## VICTOR TURRET AUDIBLE

16-mm. Latest Victor Bronze Turret Visual Camera—Speed £250 (225 actual in micro focus mount); revolving turret head; visual focusing with large eye-piece, adjustable for individual eyesight, patent; multi-speeds: 8, 12, 16, 24, 28, 34 pictures; audible footage (to the ear); reverse crank (for movie dissolves, mixes); Tefender for all lenses and all distances; plumb level (for exact uprights); title crank, 50 ft. or 100 ft. All gold bronze chromium. World's finest camera. Write now. **£60**  
Free Trial . . . . . Or 34/4 Weekly Deferred Terms.

## CRYSTAL BEADED SCREENS

Finest Pure Crystal Beaded Super Screens, 50 per cent. more light than silver screens, doubles the power of your lamp. As used by Super Cinemas.  
40×30 on latest rollers . . . . . £2 5s. 0d.  
50×40 on latest rollers . . . . . £2 17s. 6d.  
60×30 on metal automatic cases . . . . . £2 5s. 0d.  
50×40 on metal automatic cases . . . . . £2 17s. 6d.  
60×30 leather covered auto. cases . . . . . £4 17s. 6d.  
50×40 leather covered auto. cases . . . . . £5 17s. 6d.  
Or, From 1/3 weekly. Other sizes. British Agents.

## ★ 8-MM. 150 WATT ★

8-mm. latest Stewart Warner Projector, super lens, 150-watt direct illumination, booster reflectors; 24-teeth sprocket belt, takes dry, torn or worn films all perfectly; motor driven; dual fan cooled; tilting screen; 4-way reverse, stills. Super projector. Write **£11 11s.**  
Now. British Agents. . . . .  
Or 6/8 Weekly Deferred Terms.

## PROFESSIONAL SOFT-FOCUS

Pictorial Soft-focus Matte Box, combined filter holder and square lens hood, complete to fit any camera lens with 8 mount, giving various soft-focus soft-focus effects, from very slight to heavy, vignettes, etc. **£2 2s.**  
Theatre quality. Write now. British Agents.

## "ENJOY THE COMFORT OF A SIMPLEX"

16-mm. Simplex Pocket Precision Camera, Kodak f/3.5, Three speeds, lightning loading—50 threading, just push the film in back, that's all; 50 ft. capacity, change films with only one picture built from Pin to Super—pace, etc.; single picture developed automatic stop (except automatically as you desired foot-rolls); match-like gears of precision; all metal silver, direct finder, sunk finder; 1 in. thick only; slips in the pocket like cigarette case. Write now.  
British Agents. Approval . . . . . **£25**  
Or 14/2 Weekly Deferred Terms secure.

## 16-MM. CAMERAS. 5s. 5s. 0d. !!

16-mm. Stewart Warner Camera, f/3.5, Four speeds: half speed, normal, talkie speed, real slow motion; 50 ft. or 100 ft., lightning loading (actual footage); direct finder; complete in carrying case. Demonstration **£5 5s.**  
models. Super camera . . . . .

## ★ ★ 16-MM.—500 WATT ★ ★

16-mm. Latest Stewart Warner Projector, large f/16 lens, 500-watt direct tremendous illumination; large dual condensers; dual booster reflectors (giving enormous light); forward, reverse, rewind; automatic pilot light; automatic lightning rewind; automatic tilting projector. Complete in carrying case. Wonderful Theatre Movies. Write now. **£35**  
Or 19/10 Weekly Deferred Terms.

Why not two projectors, and change from 16-mm. to 8-mm. in 10 seconds, and quickly without delay or break in the show?

Pathe 200B . . . . . £15. Ensign Automatic . . . . . £17/0  
Both complete with resistance. Perfect projection. No break. No delays. No trouble.  
Or 6/6 and 6/11 respectively. Weekly Deferred Terms.

## ★ SOUND-ON-FILM ★

Very latest 16-mm. Victor Mighty Power S.O.F. Projector, super lens, 250-watt direct illumination; 2 in. diameter patent condensers (passing enormous light); dual booster reflectors; 24-teeth sprocket belt (takes dry, torn, or worn films, all perfectly); automatic film trip (shots off projection automatically if incorrectly run); unique photo-electric coil (excess lamp and sound head, built in, with patent flicker lamp that gives direct accurate 24 pictures); 5-valve super-grid amplifier dynamic speaker with relay coil, all controls on base, unique adjustments. All gold bronze chromium. Complete in one case. The finest and most perfect reproduction obtainable S.O.F. **£126**  
Or 7/18 Weekly secure, Deferred Terms.

## WHY NOT CHANGE TO 16-MM.?

Film Hire, 1/-, 400 ft. All subjects, 2,000 films; Taking Film, 10/-, 30 ft. processed; no waste in threading, every film has 6 ft. leader at beginning and end; total, 62 ft. Side perfection sprockets, negative and positive, panochromatic and all professional advantages. Take your film, have it developed, edit and title, then have prints made from beginning to end, without a join. Perfect Movies.

16-mm. Ensign Super Camera, f/2.6 speed, interchangeable lenses (takes telephoto, wide angles, etc.); Three speeds: half speed, normal, slow motion; reverse crank (for movie dissolves, trick pictures, etc.); 50 ft. or 100 ft. capacity; title crank; built in exposure meter; sprocket super film. Complete in real box with vehicle lined carrying case. Real super movie **£18 18s.**  
Or 7/6 Weekly secure, Deferred Terms.

# EDWIN CORSE, 86 Accrington Road, Blackburn

## Home Movie Opportunities for March, 1934

MARCH		MARCH	
1	"Whuppiey Scorie" . . . . . LANARK.	17	"The Boat Race" (Oxford v. Cambridge) . . . . . PUTNEY to MORTLAKE.
3	Royal Navy v. The Army (Rugger) Twickenham . . . . . LONDON.	17	England v. Scotland (Rugger), Twickenham . . . . . LONDON.
3	F.A. Cup Association Football Competition—Sixth Round . . . . . ST. ANDREWS.	17	Point-to-Point Race Meetings . . . . . HAYDON and CLEVELAND.
3	Annual "Kate Kennedy" Pageant . . . . . HAMILTON.	23	The Grand National Steeplechase . . . . . AINTREE (Liverpool).
3	Hamilton Harriers' Club Races . . . . . ST. ANDREWS.	24	Tedworth Hunt Meeting . . . . . WINDMILLHILL.
6	Hinds Hiring . . . . . JEDBURGH.	24	Point-to-Point Race Meeting . . . . . PUCKERIDGE.
6-8	National Hunt Steeplechase Meeting . . . . . CHELTENHAM.	24	Cross-country International . . . . . AYR.
7	Northern Agricultural Society's Show . . . . . ABERDEEN.	24	Scotland v. England (Hockey) . . . . . EDINBURGH.
9-10	Junior Sabre Championship . . . . . EDINBURGH.	24	Scotland v. England (Soccer) . . . . . GLASGOW.
10	Wales v. Ireland (Rugger) . . . . . SWANSEA.	24	The Army v. Royal Air Force, Twickenham . . . . . LONDON.
10	Scotland v. Wales (Soccer) . . . . . TWICKENHAM.	25	Ancient Flour Distribution . . . . . TICHBORNE (Hants.)
10	Newton-Stewart Clay Pigeon Shoot . . . . . GALLOWAY.	27-28	Oxford v. Cambridge (Golf) . . . . . FORMBY.
10	Oxford v. Cambridge (Athletics), White City . . . . . LONDON.	28	Second Cavalry Brigade Military Meeting . . . . . WINDMILLHILL.
10	First Salisbury Plain Military Meeting (bona-fide Hunt) . . . . . WINDMILLHILL.	30	Ancient Customs: Biddenden Dole Distribution . . . . . BIDDENDEN (Kent).
13-14	Industrial Exhibition . . . . . TURRIFF.		Skipping Ceremony . . . . . RIDGWAY (South Devon).
13-17	Royal Automobile Club's International Rally . . . . . BOURNEMOUTH.	31	Fencing Championship . . . . . EDINBURGH.
14	Fencing Championship . . . . . EDINBURGH.		
15	Castle-Douglas Clay Pigeon Shoot . . . . . GALLOWAY.		
15	Point-to-Point Meeting . . . . . OAKLEY (Hants.)		
16-17	Military Race Meeting, Sandown Park . . . . . NEAR LONDON.		

Dates Not Yet Fixed—Or General—

Curling Bospieil—when suitable ice; LOCH LEVEN (Fife), KINROSS and PERTH; Skiing and Skating, BRAEMAR; Point-to-Point Race Meetings of various Hunts throughout the country.

## FILM SPEEDS & EXPOSURES

(Continued from page 391)

At the same time a table is given in another part of the book for the conversion of these speeds into H. & D. speeds as follows:

The standard H. & D. numbers may be found by dividing the 'Wellcome' factor by 1.20. By this count, then, the H. & D. speed of the following films worked out as given:—

	H. & D.
Agfa Rev. Pan .. ..	320
.. .. Ortho .. ..	320
.. .. Novopan .. ..	480
Kodak Rev. Pan .. ..	320
.. .. Super-sensitive .. ..	480
.. .. 8 mm. .. ..	160
Gevaert Fine Grain Ortho	
Neg. .. ..	240
Rev. Super-pan .. ..	480
Pathé Ortho .. ..	240
Pan .. ..	480

The Burroughs Wellcome is representative of the inexpensive table type of calculator, and although in all such tables and calculators the human element in judging the various conditions looms rather large, satisfactory results are obtained with a high degree of regularity. Let us now go to the other extreme and take the most expensive of the photo-electric meters, the Weston type 617. According to the Weston meter the following are the speeds of some of the more popular films given in their own method of rating, followed by the

H. & D. speed as calculated by Weston's own method of conversion:

	Weston H. & D.
Agfa Rev. Pan .. ..	16 600
.. .. Ortho .. ..	12 370—471
Kodak Rev. Pan .. ..	12 370—471
.. .. Super-sensitive .. ..	16 600
Solo Pan .. ..	16 600

Considerable experience with this meter and others of the photo-electric type has shown us that the meter makers' figures are usually to be relied on, and while there are differences between makers' speed ratings with different types of meter the latitude of the film will take care of these differences satisfactorily. Furthermore, in the latest automatic and controlled processing methods used by some of the makers of reversal film, extraordinary variations of exposure can be satisfactorily taken care of, while the negative-positive processes properly handled can also correct considerable errors. In fact, this compensation in processing is by no means an unmixed blessing and we are sometimes tempted to think that some cine-camera users do not deserve the results they get! An under- or over-exposed film can be made to give quite passably good results by careful processing. These passably good results are often thought by the user to be examples of properly exposed work. If, however, they are compared with really well-exposed films the latter will be seen

to have much better quality, more brilliance, more delicate gradation, and a certain something which the others have not got but which is very difficult to define in words.

We are very glad to find that cine film makers do not indulge in the orgy of extravagant speed claims which seem to be the rule with the advertisers of "still" films. In this connection it is worth while pointing out that there is not a single film rated higher than 24 (equivalent of 762—972 H. & D.) on the Weston meter and the highest rating given for any cine film available for the amateur is 16 (600 H. & D.). This is not to say, of course, that all of the films at "16" have exactly the same speed—there is considerable variation—but this variation is easily taken care of in processing.

The real trouble in the case of exposure meters lies with those types which are marked only in Scheiner numbers or in H. & D. speed numbers. In practice with these meters it is generally satisfactory to treat all of the ordinary speed cine films (ordinary pan, ordinary ortho, etc.) as 18 Scheiner and the super-sensitive films as 20 Scheiner. Similarly, if the meters are marked in H. & D. the ordinary films can be reckoned as 450 H. & D. and super-sensitive as 600 H. & D.

## CINE SOCIETIES

(Continued from page 410)

J.P., has kindly honoured us by consenting to become a Vice-President. We are pleased to report an increased membership, but we are still open to receive both artists and technicians so as to increase the scope of our activities. Mr. Stanley Rodwell, chief cameraman of the Gaumont British Picture Corporation, Ltd., has joined as an hon. member and photographic consultant. Projection meetings are being held at the studios about once a month.

A visit to London has been arranged to take place on a Saturday in May to enable the party, if possible, to visit one of the professional film studios. It is also hoped that one of the amateur film societies in London might be able to receive a deputation on this day at their studios, and the hon. secretary would be pleased to receive any correspondence to this effect.

**WIMBLEDON CINE CLUB.** Hon. Secretary, C. W. Watkins, 70 Mostyn Road, Merton Park, S.W.19. Studio and Headquarters, 79 Weymouth Road, S.W.19. One of the most interesting and instructive evenings of this season took place recently, when the President of the Club, Adrian Brunel, spent an evening at the studio. The main object was to criticise the productions of the club and to explain in detail any faults and good points, and one can imagine how helpful was his advice. Films were projected one by one, and at certain points Mr. Brunel would reveal how a "technical polish" could be added to better the production. In conclusion, a very hearty vote of thanks was proposed by the chairman, and Mr. Brunel, in replying, expressed his desire to visit the club again in the near future.

It has been decided to hold a series of film evenings at the studio from time to time, and anyone interested may obtain particulars from the hon. secretary.

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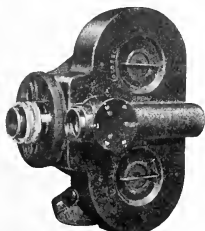
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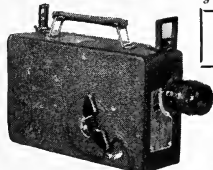
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# CAN YOU DIRECT A SEQUENCE?

## OUR NEW COMPETITION

**Extension of Closing Date Until 30th April**

**I**n order to encourage home movie-makers to achieve a higher standard of film production, we have decided to offer a prize—or rather two prizes, a Gold Medal and a home ciné projector—for the best film of any of the specimen sequences described in Mr. Adrian Brunel's new book, "Filmmcraft." The Competition is open to both societies and individual workers and the closing date has now been extended in response to readers' requests to April 30, so as to enable use to be made of films taken during the Easter holiday. The announcement of the name of the prize-winning individual or society will be made in the June (second birthday) number of HOME MOVIES AND HOME TALKIES.

### Mr. Brunel to Judge

Mr. Brunel himself has kindly consented to take part in the final judging, and in awarding the prize special consideration will be given to how far entrants have followed the precepts set forth in the book. By allowing a choice of sequences in the imaginary film, "Worse Than Death," it will be

possible for almost everyone to find something which can be simply staged, as elaborate sets are not necessary. The sequences can be either indoor or outdoor and the length of the film should be not less than 100 ft. and not more than 200 ft. The Competition is open to 9½-mm. or 16-mm. film equally.

### THE PRIZES

The winner of this competition will be awarded

A "HOME MOVIES" GOLD MEDAL

and the choice of either a Pathe-scope 200-B Projector, if he is a 9½-mm. user, or an Ensign 100-B Projector, if he uses the 16-mm. size

Here, then, is an excellent opportunity for ciné societies during the winter. Mr. Brunel's current article gives many hints, and meanwhile all would-be entrants should make a point of obtaining the book in question without delay. It can be purchased at any bookshop for 3s. 6d., or obtained direct from Messrs. George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2, price 3s. 9d. post free. Quite apart from the value of the apparatus offered, the winning of the HOME MOVIES AND HOME TALKIES Gold Medal for this Competition will be no mean achievement, and we are sure it will be eagerly sought after.

### Conditions

Readers who propose entering for this Competition should notify the Editor by letter as soon as they have come to their decision, and in any case not later than one month before the closing date. Lone workers who desire to collaborate with others in their district should also write to us in order that, where possible, they may be brought together.

## ALL 3 FIRST PRIZES

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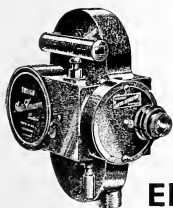
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"All on a Summer's Day," by Meteor Society.

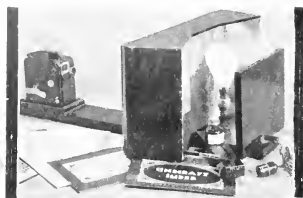
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#### First Prize.

"Driftwood," by Ace Movies.

(Also gained "Sunday Referee" Trophy for all-round excellence.)

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# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

Author of "Talking Pictures," etc.

EDITOR'S NOTE: This is the SIXTEENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus.

The first article appeared in our November, 1932, issue

OF the many amateurs at present experimenting with recording sound at least half seem to experience microphone difficulties, so that a discussion of these devices may prove utilitarian as well as interesting. In the studio "Sir Mike" is often accused of being a tyrant, but we assure you that from the technical viewpoint he is sometimes extraordinarily accommodating in picking up sound amidst surroundings quite at variance with the character of any self-respecting piece of electrical apparatus.

### Three Types of "Mike"

Roughly speaking, there are three distinct types of microphone, to each of which we shall give some attention. No. 1 is the carbon microphone, most used by the amateur; No. 2 the condenser microphone, mostly used in professional studios, whilst No. 3 is the moving coil microphone, more restricted in its present-day use but possessing certain unique features. It should be pointed out at the start that this classification is not arbitrary but depends upon the principles on which the instruments work. All of them perform the function of converting sound into the vibration of a mechanical member, which in turn produces or modifies electrical impulses which are impressed upon the grid of the first valve of the amplifier. How they do it is, however, an entirely different matter as we shall shortly see.

### The Carbon Microphone

The carbon microphone has universal application in telephones and is concealed behind the mouthpiece into which we vent our spleen after receiving the wrong number. It works on an extremely simple principle. We have primarily an extremely thin diaphragm—round, of course—lightly suspended around its circumference; behind it, though not quite touching it, is a metal cup. Now suppose we connect the diaphragm and the cup in a simple form of electrical circuit, where there is both a battery and an ammeter. Since the diaphragm and cup are not touching no current will flow, but suppose now we fill the cup with carbon granules which are, of course, conductors of electricity. Immediately we have done this the ammeter will register a

certain amount of electricity flowing from the battery through the cup, through the carbon granules into the diaphragm, then through the meter and back again in the mysterious sort of fashion in which electrical circuits are supposed to chase their tails. But a little thought will suggest that packing the cup with carbon granules is a clumsy way of making circuit, for suppose there were only a few of them they might not properly touch, or if they did would make only a doubtful contact. It is evident that by pushing the thin diaphragm towards the metal cup and so compressing the granules we shall get better contact and in electrical parlance reduce the resistance, which consequently allows more electricity to flow round the circuit and hence shows a higher reading on the ammeter. Conversely by stretching the diaphragm away from the cup and unpacking the granules contact becomes worse, less current flows, and the meter moves towards its zero mark.

But this movement to and fro of the diaphragm may be accomplished by placing a source of sound directly in front of it and then the current flow will correspond with the sound vibrations. If we replace the meter by a suitable electrical connection to an amplifier we may easily obtain amplification of any such sound we may care to make.

It is on this principle that carbon microphones work, although naturally they have been improved and elaborated to an extent far beyond the crude idea expressed above. Nevertheless, if one were to dissect the transmitter of a telephone (readers are warned against this experiment!) you would readily recognise diaphragm, carbon granules and cup.

Fig. 72 shows three forms of carbon microphone of use to the amateur. At A one sees the microphone in its bare essentials and the illustration is actually that of an announcing type of microphone marketed by the Amplion Co. and used experimentally by the writer with considerable success. At B is a more expensive type, the "Petrovol" of the Igranie Electric Co., complete on stand and with floating suspension. At C is a hand type of microphone manufactured by C. Frederick Adolph, who incidentally

(Continued on page 402)

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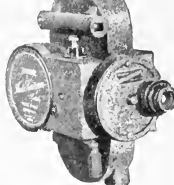
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"VICTOR" Model 5, Latest Type (Bronze), 5 speeds, including slow motion, visual focusing, anastigmat lens, K1 and K2 Optical Filters. Mortimer leather case. Just as New—Cost £58 10 0. Price **£47 0 0**.  
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## A.B.C. OF HOME TALKIES

(Continued from page 400)



★

Fig. 72 a and  
b. Carbon  
Microphones(Courtesy Sir  
Isaac Pitman  
& Sons, Ltd.)

★

produces many other types of especial interest to the amateur. The form shown is often attached to home talkie equipments, so that a few words from the lips of the operator may when required be amplified and projected through the sound system.

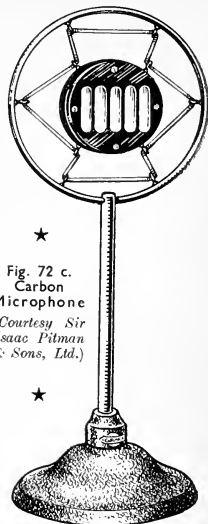
## Avoid Cheap Microphones

Undoubtedly most of the troubles experienced by the amateur with microphones could be avoided if more money was spent in their purchase. Any microphone on the market if in workable condition will make some impression on an amplifier, but there are enormous gaps between noise, understandable sound, and good reproduction. Every microphone has its limitations and within certain limits the more you pay the better you are likely to get. It is absurd spending pounds on an amplifier and recording equipment and expecting to achieve satisfactory results with a microphone costing only a few shillings. Taking all the pieces of apparatus used in sound recording it is safe to say that the microphone is the most critical simply because its position is at the beginning of the chain and any distortion there introduced is amplified to a colossal degree before it reaches either the recording lamp or recording head, according to whether we are referring to sound-on-film or sound-on-disc.

## Practical Notes

The theoretical connection of a microphone to an amplifier and disc recorder are shown in Fig. 73, which is self explanatory. On no account, of course, should a microphone be directly coupled up to an amplifier or something serious might easily happen. The object of the transformer

is to eliminate the direct current produced from the battery and at the same time boost the voltage of the fluctuations produced by the movement of the diaphragm against the carbon particles. The original varia-



★

Fig. 72 c.  
Carbon  
Microphone  
(Courtesy Sir  
Isaac Pitman  
& Sons, Ltd.)

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unequalled for cinematography  
under artificial light of  
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40 ft., 50 ft. and 100 ft. spools  
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tion is very slight and outside interference something after the style of that experienced with radio may easily spoil recording. To this end therefore the leads from the microphone to the transformer should preferably be shielded, which means they should be of metal braided or lead-coated cables suitably earthed. The microphone itself may be used at some considerable distance from its amplifier and under these circumstances the long connection should be between microphone and transformer, which latter is always kept close to the amplifier.

### Volume Control

In Fig. 73 will be seen a volume control which is for the specific purpose of altering the impulses directed by the microphone to the amplifier. It is not to be confused with the amplifier volume control, which should be set so that, with the microphone volume at maximum, distortion does not take place.

Carbon microphones, even the best of them, play astonishing tricks sometimes. They are, of course, all subject to what is known as "packing," which means that by constant use or by external vibration the carbon granules become so tightly squeezed together that they do not respond readily to the vibration of the diaphragm. The cure for it is simple—shake the microphone—but afterwards take a test to see that it is

working properly, for it may require a few more gentle taps before it settles down to its old form.

Many people have the impression that the human voice is the most difficult sound to record, but if we omit from our consideration the efforts of a Caruso and a Galli Curi this is certainly not correct. It is possible, indeed quite common, for a carbon microphone to function with perfect satisfaction on the voice, but to fail miserably when applied to

pick up sound and so naturally the amateur would at first thought select that with the longest range, bearing in mind the well-known difficulties of the studio. It is, however, unfortunately true that the greater sensitivity a carbon microphone possesses the more trouble is it likely to give and the lower the quality of reproduction. A too sensitive carbon microphone is a horrible thing, for at the slightest untoward vibration it will break into a howl which will ruin any

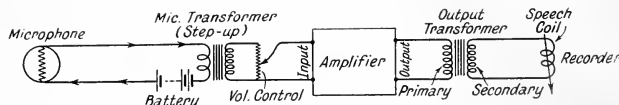


Fig. 73. Electric Recording Circuit. (Courtesy Sir Isaac Pitman & Sons, Ltd.)

music. This fact is recognised by manufacturers, so that they catalogue certain microphones as "Announcing," which suggests they cannot guarantee their working properly on music. Before you buy your microphone, therefore, if possible hear it tried out and again, if possible, on music.

Apart from fidelity, microphones have another important characteristic, namely, that of sensitivity. Many carbon microphones can be purchased in three grades according to this property. Sensitivity means roughly the distance at which they

recording that may be in progress, besides which if the sound is too loud or too close it will distort to an unbelievable extent. If from the nature of your experiments you are using a microphone which falls within the "cheap" category it is strongly advised that you restrict your efforts to synchronising—that is, of putting in the sound after the picture has been made. Under these circumstances a low sensitivity microphone can be used, because the characters can be arranged close round the instrument since there is no question of favouring the camera.

Buy your  
Cine Camera  
where you can  
see all makes



#### PATHESCOPE MOTOCAMERA

A wonderful little camera. Its price and running costs bring cinematography within the reach of all. A spool of 30 ft. 9.5-mm. film can be exposed without having to re-wind the motor.

Price £6 : 6 : 0

De Luxe Model  
£10 : 10 : 0

#### CINE-KODAK "8"

Kodak's newest invention brings down the running cost of home movies by making one foot of film do the work of four. The size of the camera is only 6½ in. by 4½ in. by 1½ in.

Price

£9 : 17 : 6

with F/1.9 lens,  
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#### CINE-KODAK "B.B."

A light-weight camera made to take 50 ft. of 16-mm. cinefilm. The ideal camera for the man of moderate means. British manufacture throughout.

Price

£13 : 13 : 0

With F/1.9 lens,  
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#### SIEMENS-HALSKE

A new cine camera including a new daylight-loading system. The loading of the camera takes only five seconds. No threading. No reels to be changed. The camera with unique features.

Hugo Meyer F/3.5 lens. Price

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With F/2.8 lens,  
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#### ENSIGN AUTO- KINE-CAMERA

Has 3 speeds, is fitted with CINAR f/2.6 anastigmat lens. Takes 50 or 100 ft. 16-mm. cine film.

Price

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With F/1.5 CINAR lens,  
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CAMERAS always in stock. Write for list.

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## Our MONTHLY COMPETITION

(Continued from page 379).

All that is needed is a length of old film stock with the emulsion removed. In this is threaded thin elastic in and out of the sprocket holes along each edge. When this is wound on the reel at the same time as the film to be processed it will be found that it gives perfect separation and yet gives free access to the various solutions employed.—E. GREENWOOD, 57 Claremont Road, Stockport.

### Loading 9.5-mm. Motocamera Film Chargers

In loading my Motocamera film chargers with any of the various types and makes of 9.5-mm. film now available as "re-loads" I have found the following simple method, used in conjunction with the precautions mentioned, most effective in eliminating any troubles which might arise from the jamming or sticking of the film in the charger.

1. First see that the charger body is quite clean and free from dust. This latter applies particularly to the long narrow guides of the light seal.

2. Remove the take-up cylinder from the lower chamber, lay the unexposed spool of film in the upper chamber with about three inches of film protruding from the charger, and replace the lid. This should be done in a dark room or under a heavy rug in daylight.

3. Then, leaving the charger flat on the table, lid uppermost, attach the end of the film protruding to the take-up cylinder by means of the spring clip, making sure that the film lies smoothly round the cylinder and leads away from it quite squarely. *This is a most important point,* and the real reason for carrying out this operation in the light.

4. Due to the fact that the take-up cylinder has raised edges and is exactly the full width of the film, the end of the film must be trimmed along both edges an equal amount, say 1/32nd of an inch, for about 2 in. along the length of the film.

The re-loads supplied by Messrs. Pathé are already treated in this way, but all other makes of film have to be so treated.

5. Now turn out the light or remove the charger with the rug, remove the lid and insert the take-up cylinder, slipping the film into the guide way.

6. Replace the lid, and tap the upper part of the charger smartly against the palm of the hand to loosen the turns of the rolled-up film in the upper chamber.

These simple precautions will ensure trouble-free "re-loading."—I. F. C. HAMILTON, "San Remo," Westgate, Urmston, Lanes.



### SIXTH FOX FILM-AT-HOME NEWS

Advance Notes on the March issue of this wonderful cine diary produced by Fox Photos in collaboration with "HOME MOVIES AND HOME TALKIES."

THE Fox "Film at Home News" for March keeps up its reputation for widely varied contents. Notable features are the Shrove Tuesday celebrations at the village of Ashbourne, Derbyshire, where from time immemorial a ball has been kicked through the streets on that day; an interesting comparison of means of transport wherein is shown a new air-liner flying over the "Flying Scotsman"; the performance of "David Copperfield" in the open air at the George Inn, Southwark; the lacrosse match at Oxford; and further amusing incidents at Whipnade.

### A NEW LIGHT FOR THE BABY PATHÉ

(Continued from page 385.)

right angle to make a base of 5 in., and an upright side of 8½ in. At a height of 4½ in. from the base a circular hole is cut to accommodate the particular size of condenser used.

Aluminium angle, size ½ by 1/16, is then cut to match the side and base. 27 in. will be required. This is screwed to both edges of the bent plate. If you have no screwing tackle, small brass wireless nuts and bolts can be used. A slot is then cut in the centre of the base to allow the lamp holder adjusting tube to come through. A row of ½ holes for air entry is then bored on either side of the slot. Two thin sheets of aluminium are now bent up and held down over these holes by bolts to act as light baffles. The removable back of the lamphouse is made of thin aluminium sheet.

A sheet size 9½ by 15 is bent round into three equal sides and ¼ in. edges are bent over to make a smooth finish on the front. A strip 1 in. long is left at the base to be bent up round a thick strip of brass to make the whole affair more rigid.

The plate on top is screwed on to two brass strips bent to shape and held on to the side of the lamphouse by nuts and bolts. This plate should be ¼ in. away from the top of lamphouse, to allow hot air to escape. A light baffle plate with a number of holes punched in the centre is sprung into the inside of the lamphouse about ½ in. from the top.



# ROUND THE TRADE

## New Titling Service

**M**ESSRS. J. H. DALLMEYER, LTD., (31, Mortimer Street, London, W.1) are now offering a first-class 16-mm. Titling Service. These titles are up to the best professional standards.

This service embraces fades in and out, lap dissolves, animated running titles, titles supplemented by still and moving objects, and so on. Messrs. Dallmeyer, Ltd., are also prepared to cut and edit the films of their customers and to insert titles when necessary. A poster to the above address will bring you particulars of this fine service and of the very moderate charges.

## Lighting Equipment

Kandem Electrical, Ltd. (711, Fulham Road, London, S.W.6) need no introduction to the more advanced workers, who will be interested to know that the following units, among others, are available, *together with the services of a lighting engineer.*

For overhead lighting there is an 8-reflector unit on an overhead trolley which embodies 8 deep spun aluminium reflectors of special shape, each suitable for 500 watts.

For floor lights there is a similar 8-reflector unit on a telescopic tripod stand with self-sustaining winch, also one 4-reflector unit, suitable for four Nitraphot 500 watt lamps on telescopic tripod stand.

Furthermore, one searchlight type incandescent lamp housing for 2 kw. embodying a 400-mm. parabolic mirror of special design which results in a semi-hard well diffused light. This unit is also mounted on a telescopic stand with self-sustaining winch.

For use on the spotrail there are two 400-mm. units and two 330-mm. both units embodying ground glass parabolic mirrors, all arranged for 2 kw. studio projector lamps.

Further, one 330-mm. 2 kw. unit with a special parabolic stippled mirror, for semi-hard diffused flood-lighting.

In addition there are

several effect lamps of various designs, such as one 1,000-watt incandescent lens spot, and one 25 amp. totally enclosed arc lens spot.

## An Invitation

An opportunity is afforded to amateur cinematographers to shoot some interesting subjects and, at the same time, help forward a vital educational experiment which is now coming into being in the shape of the Grith Fyrd Camps. A colonial technique is used by the young men who participate, many of whom are technically "unemployed." Starting on a site in the heart of the country they fell trees, and with them build for themselves sleeping and living shelters for use all the year round. Later, these are replaced by permanent structures.

The theme lends itself admirably, however, to filming. Mr. Guy W. Keeling, the Organising Secretary of the movement, which is centred at Toybee Hall, London, E.1, would be glad to hear from readers of HOME MOVIES AND HOME TALKIES who would be prepared to help in making a documentary film.

## "Where Movie-men Meet."

That is the slogan of Mr. Walter Scott—26.30A North Parade, Bradford—and a glance at the illustration (below) of his delightful Projection Theatre should convince you that it is no idle boast. It is illuminated by hidden lighting and a dim red light burns during projection, giving a warm appearance to the theatre without interfering with the picture.

Mr. Walter Scott also has a fully-equipped Sound Recording Studio for the synchronising of all sub-standard films by the "Permarec" equipment. Demonstrations are given daily and all who are interested are invited to have a look round the studio and projection rooms, and to examine the recording equipment at their leisure.

Every make of cine apparatus can also be seen and demonstrated here.



The Projection Room on the premises of Mr. Walter Scott, of Bradford, said by many people to be "the finest in the North"

# ELECTRADIX

## "AN AMATEUR'S HOME THEATRE"

See last month and present issue

We supplied many of the items described and can offer the following for 35-mm. mostly suitable for 16-mm.

**BROWN'S CINEMA TALKIE SOUNDHEAD**, new, with first stage amplifier spool, and motor, with double drive pulleys for sound. £15 0s. 9d. Milsby Soundhead £4 10s. 0d.  
**1935 BROWN 9-VALVE CINEMA** or Hall Amplifier for A.C. or D.C. Mags. with vertical, enclosed type; fitted meters and controls for sound film and gramophone; pure output 15 to 20 watts. £48 0s. 0d.  
**B.T.P. CINEMA AMPLIFIER**, vertical 9-valve model, for D.C. Cost £90 .. Sale £14 0s. 0d.  
**BROWN'S POWER AMPLIFIERS**, battery models, 3-stage, 4-valve, 5 watts. £5 10s. 0d. 4-valve, 10 watts model .. £8 10s. 0d.  
**LARGE P.A.S. DANCE HALL AMPLIFIER**, D.C. 15 watts, pure output. Cost £60 0s. 0d. Sale .. £15 0s. 0d.  
**BROWN'S PORTABLE P.A. OUTFIT** for 3-stage amplifier in one case, containing L.I. and microphone, complete with two large P.A. horn speakers; very convenient for speeches, sports, band repeaters, etc. List £95 0s. 0d. £30 0s. 0d.

### PUBLIC ADDRESS



**MIKROPHONES.**—Brown's D. Annemeyer, P.A., usual price, £20 0s. 0d. for £14 0s. 0d. Amplion, ditto .. £6 0s. 0d. Lesdix .. £5 10s. 0d. Recording Kilsel .. £3 0s. 0d.

**S. G. BROWN DOUBLE TURNABLE**, in strong, steel portable case, fitted two powerful Universal electric motors and non-syn. turntables, with cinema pickups, double fader to outside amplifier or radio set. Price £22 10s. 0d.

**RANGE FINDERS.**—Harr and Stroud Artillery range finder, type, £15 0s. 0d. Gun-sight telescopes, 17s. 6d. Navy spotting telescopes, 15s. 0d.

**BRIDGES.**—Sullivan Lab. type, with marine reflector galvo. £21 0s. 0d. G.P.O. standard bridge, £7 0s. 0d., with Weston galvo., £9 9s. 0d.

**LENSES.**—Concave lenses, 1 1/2-in. diameter, in brass housing, 2 1/2-in. long; fitted snap shutter in centre of housing—7s. 6d. Concave lenses, 3-in. diameter, fitted in brass housing, 1 1/2-in. long—12s. 6d. Concave lens, 2 1/2-in. diameter, in brass tube, 4 1/2-in. long—7s. 6d. Concave lenses, 4-in. diameter, in brass housing, 7-in. long, focal length, 6-in., by Dallmeyer—45s. 0d. Concave lenses, 1 1/2-in. diameter, in brass housing, 10-in. long, focal length, 8-in., by Ross—50s. 0d.

### PROJECTOR LAMPS.

Phillips' 220-volt, 600-watt, S.C. 2 at 17s. 6d. each; Siemens' 100-volt, 400-watt, S.C. 2 at 15s. each; G.E.C. 10-volt, 500-watt, S.C. 15s.; 100-volt, 1,000-watt, S.C. 17s. 6d.; 18-volt, 500-watt, S.C. 15s.; 6-volt, 200-watt, S.C. 2 at 12s. 6d. each; 9-volt, 1,000-watt, S.C. 21s.; 9-volt, 400-watt, S.C., 12s. 6d.; 12-volt, 48-c.p., C.C., 3s. 6d.

### R.C.A. PHOTO CELLS, 25s.

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**MOTOR AND GENERATOR** R.C.A. 220-volt to 500-volt 200 m.a., £5; 3-phase 2s. volts to 12 volts 10 amps and 320 volts 300 m.a., £9. S.M.D. Co. 12-volt to 500 volts m.a., £4. D.C. 75 H.P. 400 volts 12 amps to 100 volts 66 amps, 1,700 revs., by E.C.A., £15. C.C. 115 volt 12 H.P. 23 amps. Motor coupled to 110 volts to 310 volts 50 cycle 13 K.W. A.C. Gen., £12. 220 D.C. to 310 volts 300 m.a. and 12 volts 10 amps. £6. Ditto 180 volts 200 m.a. and 18 volts 20 amps. £6 10s. The best bargains ever offered. Write for list.

**ENGINEERING.**—Morse Silent Chains, new, 29 in. long, with large and small sprockets and Chain Cuses, 1 H.P. rating, for motor drive. 35s. quarter price; 10 Skew Drive Gear Boxes for Cinema, 1 to 1 H.P., 10s.; Rubber Diaphragms, 18 in. dia. 1/16 in. thick, new, 2s. 6d.; Thermocouples, 2s. 6d.; 220 Thermocouples, 2s. 6d.

Send for March Bargain List, H.M.

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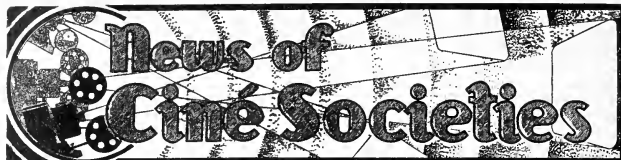
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Special 16-mm. apparatus built to order



**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th March

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary, Marjorie Sheldrake, 14 Jocelyn Road, Richmond. This society held its annual general meeting on January 16, when all the officers were re-elected. We have commenced the shooting of our big picture and are casting our film in the professional way by introducing each artist separately with super-imposed titling.

The two cameramen are at present working very hard on the second picture of the society. This is to be a type of Pathé-tone and is to be entitled "Aristos Super Review." In this, local activities and general interests will be shown, and up to the moment the shooting has been of a very high standard for amateur work. It is sincerely hoped that this picture will be post-synchronised.

**LINCOLN AMATEUR FILM SOCIETY.** Hon. Secretary, G. F. Morton, "Towan Blistra," Mount Street, Lincoln. Our film, "Circumstantial Evidence," has been "the talk of the town" during the past few weeks. It has been out on hire in Lincoln, and also much further afield, thanks to the publicity given to our notes last month by HOME MOVIES and HOME TALKIES. We are now going straight ahead with another film.

**BARNESLEY AND DISTRICT AMATEUR CINEMATOGRAHY CLUB.** Hon. Secretary, C. P. Charlesworth, Highbury, Bond Road, Barnsley. The club met on January 10 at the private projection theatre of Messrs. E. S. H. Berry and were entertained by a two and a-half hours' programme of talking pictures; the evening was voted a great success by all present.

By courtesy of Messrs. Kodak, Ltd., one of their representatives delivered a talk at our meeting on February 28.

**BIRMINGHAM PHOTOGRAPHIC SOCIETY.** The Birmingham Photographic Society has now formed a ciné section, which is holding meetings each Wednesday evening at 7 o'clock at the club's headquarters, York House, Great Charles Street, Birmingham, when interesting films will be displayed, discussions will take place and demonstrations be given on different types of apparatus. The programme for the next three months is now being arranged and full details will be published later. The Hon. Secretary, Mr. D. Royce, of "Thorne," Northfield, Birmingham, would be very pleased to hear from any other ciné society who would be willing to loan films produced by them for projection at one of their future meetings. The following is a list of arrangements for March: March 7.—Demonstration by the B.T.H. company on their 16-mm. talking film equipment. March 14.—Films loaned by the Meteor Film Producing Society of Glasgow. March 28.—Open night for display of members' own films and discussions on same, together with projection of winning films from America.

**BRITISH THOMSON - HOUSTON RECREATION CLUB (Film Producing Section).** Hon. Secretary, H. Turner, Rugby. At a general meeting held on October 9 the above section was inaugurated. Since its inception it has had a very active existence, meetings being held once or twice a week.

The section is working on a 9.5-mm. stock, believing that there are great possibilities in this size for amateur silent film production.

We are now preparing to enter the Adrian Brunel Sequence Competition and we are going to "shoot" the first sequence scenes 1 to 21 in the imaginary film, "Worse than Death." To obtain the background of this film we are going five miles out of Rugby to a farm which we have obtained permission to use.

**BRONDSBURY CINE SOCIETY.** Headquarters, Kensal Rise, N.W.1. Hon. Secretary, L. A. Elliott, 40 Peter Avenue, N.W.10. Our first full length production, "All is not Gold," completed during February, 1933, has, to the great satisfaction of our members, been awarded the third prize in Class A of the National Amateur Film Contests British Championship, 1933, organised by the "Sunday Referee." This success is all the more encouraging in view of the very difficult conditions under which the film was produced with only a fraction of the equipment now at our disposal. Our "studio" was a Church Hall available only one evening a week, rarely allowing members more than about three hours for erection of sets, shooting, and packing up. Lighting totalled about 3,500-watt, our camera then being a Pathé Luxe fitted with an f/2.5 Hermagis lens. "All is not Gold" has already been booked for projection by several other ciné societies, but will be included in a public show at our headquarters to be announced at a later date.

The Projection Evening on February 6 last was one of the most successful we have had, nearly 60 persons being present. Our fixtures during March, for which guest tickets are available, include a Projection Evening on Tuesday, March 6, when a programme of films by the Finchley Amateur Ciné Society will be shown. For the 13th, arrangements have been made with Messrs. Cinepro, Ltd., to give a demonstration of all the latest Siemens 16-mm. equipment, during which films will be projected. Readers are again reminded that genuine amateur ciné enthusiasts are always welcome at our studio on Tuesday or Friday evenings after 8 p.m. We are anxious to make as many contacts as possible. All inquiries should be addressed to the hon. secretary at the above address.

**CARDIFF UNIVERSITY COLLEGE FILM SOCIETY.** Hon. Secretary, I. W. Richards. This society is open to students of the University College and also persons connected with the college in any way. A report of this society appeared in HOME MOVIES and HOME TALKIES last year

(Continued on page 408)



# PERFECT TALKIES WITH LIP SYNCHRONISATION

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The apparatus used in this production was a standard 16-mm. camera which was attached to a PERMAREC 16" synchronising turntable doing 33 1/3 r.p.m. by our 6 ft. flexible drive, standard straight line tracking with PERMAREC recording pick-up and microphone coupled to a standard amplifier, and was produced on our premises at Lisle Street.

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City Sale & Exchange, 59 Chesham.  
Camera & Gramophone Co., 320 Vauxhall Bridge Road.  
Photographia, 873 Finchley Road, Golders Green.  
Camera Craft, The Parade, Palmers Green.  
Amateur Cine Service, Widmore Road, Bromley.

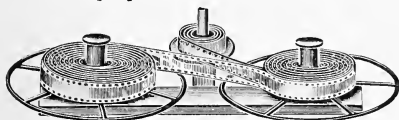
Harmony Electric Ltd., 226 Cowley Road, Oxford.  
Walter Scott, 26 North Parade, Bradford.  
P. Heathcote, 302 Radford Road, Nottingham.  
Hidderly Radio Sales, St. Petersburg, Stockport.  
Edwin Gorse, 86 Accrington Road, Blackburn.

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## NEWS OF CINE SOCIETIES

(Continued from page 106)

immediately after its first meeting on March 7, and we are now in the position to give a brief report of this session's activities.

On October 18 a general meeting was held and officers appointed. On November 23 the first important show of the society was held, and in December the former Russian classic, "Battleship Potemkin," was shown. On January 30, 1934, a projection meeting of 9.5-mm. films was held at the Medical School. During the coming term it is hoped again to project the original 35-mm. version of Pudovkin's and Rene Clair's works.

During the past term a great deal of production work has been carried out, the first experimental film of "The Monkey's Paw" having been completed.

**COVENTRY AMATEUR FILM SOCIETY.** Hon. Secretary, F. Johnson, 52 Uplands, Stoke Heath, Coventry. The inaugural general meeting of this society was held at the Central Hall and over forty enthusiastic persons attended.

A number of professional and amateur films were shown in the course of the evening. Two that were very well received were "Broadventure" (Newcastle) and "Rugby" (Rugby F.I.S.). We have been promised the support of a number of prominent business men in the town and we are now on the look out for a suitable club room. We intend to start on our first production in a very short time and a committee meeting will be held in a few days to decide what type this will be. We are still looking for more members, and the hon. secretary will be very pleased to send particulars to all interested persons.

**EASTERN AMATEUR CINE SOCIETY.** Hon. Secretary, C. Packman, 18 Margery Park Road, Forest Gate, E.7. We have now given the majority of our winter cine shows and very satisfactory reports have followed, together with bookings for next winter. Some of our exhibitions have taken us far from our district, including Grays, Romford and Hornchurch in Essex, and we must have surely created a record for amateurs on January 20, 1934, when we gave three shows in the evening in different districts. We have also received a list of dates on which to exhibit to the public the film we made for the "Bethnal Green and East London Housing Association, Ltd."

We are now directing our attention to our spring and summer film productions. No. 1 Group will produce their film with interior scenes erected in the open on a piece of land placed at our disposal by a local business man, while No. 2 Group production takes place entirely on sets erected in our studio at Forest Gate. The two productions will take the form of a competition, which will be judged at a public exhibition by a well-known British producer. The two Groups will jointly produce a one-reel 9.5-mm. comedy, "Parson's Pleasure."

The only vacancies we have are for two ladies in the "Acting Group."

**FINCHLEY AMATEUR CINE SOCIETY.** Hon. Secretary, E. E. Thompson, 266 Hale Lane, Edgware. During February our weekly programmes included a display of colour films by members and some excellent examples kindly loaned by Mr. Walter Gilling and Messrs. Kodak, Ltd. Society programmes provided by the Wimbledon A.C.C. and Brondesbury A.C.S. were shown at subsequent meetings.

On March 5 a gala film show has been arranged, when a programme of American amateur films from "Movie Makers" ten best of 1933 will be screened. Members of other societies are invited to this important fixture at our studio, Dollis Mews, Dollis Park, Finchley, N.3, at 8 p.m. A limited number of invitation cards can be obtained from the hon. secretary. "Monty's Misfortune" (two reels 16 mm.) is now on circuit to other societies and is being well received. A few dates remain open in April, May and June for exchanging programmes with other societies. Communications regarding this should be addressed to Mr. A. H. Green, 89 Bouverie Road, N.16.

Mr. F. G. S. Wise, who is directing "Home, James!" reports good progress, and it is hoped to complete this production in early spring.

**GOLDERS GREEN AND HENDON RADIO SCIENTIFIC SOCIETY.** In response to an increasing interest shown in amateur cinematography and so many local inquiries about an amateur cinematography club, this society have agreed to form an active subsection to develop this increasingly interesting and absorbing hobby. A meeting will be held on March 1, at 8.15 p.m., at the Hampstead Public Library, Finchley Road, when Mr. Percy Harris, F.A.C.S., M.I.R.E., will deal with the possibilities of amateur cinematography. A comprehensive programme of films taken by British amateurs will be shown. All particulars can be obtained from Lt.-Col. H. Scarlett, D.S.O., 60 Patterson Road, N.W.2.

**HAMMERSMITH AND FULHAM.** Mr. L. H. Blackwell, of 57 Colwith Road, Hammersmith, W.6, is anxious to form a cine club in this district and will be glad to hear from anyone interested.

**HOUGHTON AMATEUR FILM CLUB.** Hon. Secretary, E. Gilderoy, 10 Church Street, Houghton-le-Spring, Co. Durham. The above club was inaugurated on October 8 and at present has a membership of 34, but there is still room for more.

We are in possession of a 9.5-mm. Pathe-scope Camera and shots will be taken of all members individually. Our first attempt at production will be a comedy entitled "Benches in the Park," written by W. Clifton and produced by Miss Barton; this will be directed by Mr. R. Swann and photographed by Mr. W. Richardson.

Owing to the generosity of well-known manufacturers we have been enabled to obtain on loan from Messrs. Pathe-scope, Ltd., nine advertising films which we found quite interesting and very useful for our weekly film shows. The loan of any amateur films for these shows, which are held every Tuesday, would be greatly appreciated.

**LEIGHTON BUZZARD CINE SOCIETY.** Hon. Secretary, E. J. Cook, "Virginia," Stanbridge Road, Leighton Buzzard. At a meeting held on January 16 it was decided to form a local cine society in Leighton Buzzard. With the object of creating interest in sub-standard work and securing more members, another meeting was held on February 6 in the Temperance Hall, when cine films taken by local residents were shown. Anyone in this district who is interested should get in touch with the Hon. secretary at the above address.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Pentonham Road, S.W.8. Due to the excellent system of judging by Dr. Tierney and Mr. W. Giles, of the British Medical Association, it is interesting to record that "Holiday Films" took the first prizes in our Annual Film Competition. Miss E. H. Lonsdale, with "Cruising to the Baltic," on 9.5-mm., and S. Ellis Powell with "Holidays in Denmark," are to be congratulated on excellent productions.

The propaganda film "I Serve," made by the Club for the London Division, Church Lads' Brigade, has surpassed all our expectations. A reprint is being made of this film and when available will be loaned to any club who cares to exchange or pay postage for same.

Our production programme for the ensuing year is to produce "Shorts." We have room for one or two new members and those interested should first get in touch with our hon. secretary.

**MANCHESTER FILM SOCIETY.** Hon. Secretary, P. A. Le Neve Foster, 1 Raynham Avenue, Didsbury, Manchester. The Manchester Film Society held their opening meeting for 1934 on January 17 in Messrs. Thompson & Capper's library, with a programme worthy of the occasion.

The guest films were provided by the Beckenham Society and consisted of four excellent "shorts": "All is Not Gold," "The Crystal," "Do You Recognise?" and "Imagination."

In addition, a number of members' films were shown, including a "jeu d'esprit" by Mr. Peter A. Le Neve Foster, which purported to be a study of the Loch Ness Monster; a record of the Acecroft Regatta, which is held annually on Manchester's own "inky Irwell," and planned by Mr. Rothwell; "Holiday at Craignish," by Mr. F. Ollier, and a most effective indoor film "Christmas Day," by Mr. R. Harper, which apart from its interest and technical excellence was a useful demonstration of how different makes of film stand up to identical conditions of artificial lighting.

**MARGATE AND DISTRICT.** Mr. Leslie Walker, Two Bridges, Connaught Road, Margate, is forming a cine club in his district and has already heard from several enthusiasts who are anxious to join. Work will be commenced on 9.5-mm. stock, and anyone interested is invited to communicate with Mr. Walker at the above address.

**METEOR FILM PRODUCING SOCIETY.** Hon. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W. The preliminary work in connection with the new Meteor production, provisionally entitled

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"The Flies are Dancing," was completed some time ago; sets are now under construction, and it is hoped to start shooting within the next few weeks. Three Meteor films reached the final session of the "Sunday Referee" competitions, and two of these, "All on a Summer's Day" and "Hair," gained first and second places respectively in their classes.

The society has given a number of shows lately to other clubs in Scotland, and the library films have been in constant demand during the past months. Messrs. Ensign, Ltd., have very generously presented a free copy of "All on a Summer's Day" to the society for the library.

Arrangements have been made to make a documentary film of the Glasgow police, which will be shot on 35-mm.

A programme of films from the Finchley A.C.S. was screened on February 20. The two final projection meetings of the season will be held in the studio on March 6 and 20 at 8 p.m.

**METROPOLITAN-VICKERS AMATEUR CINE SOCIETY.** Hon. Secretary, R. Clough, 5 Thirlmere Avenue, Stretford, Manchester. On January 18 an interesting meeting was held, at which discussions took place regarding the scenarios for the forthcoming production, and on January 24 a party of 16 members visited the Regal Cinema at Altrincham, where they were granted facilities for inspecting the projecting gear and sound equipment.

On February 8 the society were fortunate in obtaining the services of the B.T.H. Co. to demonstrate their home talkie equipment, in which much interest was shown.

**NINE-FIVE PRODUCTIONS.** The society's third production is now complete. It has been given the title of "The Common Round" and is taken from a story by Leslie

Wood. The whole production has been under the production of Frederick P. Roach, with Erik Gray at the camera. This is the first film to be made at the society's studio at Streatham and their first attempt at photography with artificial lighting. It was given its premiere, supported by N.F.P.'s other films, and one from a northern club, on February 13, at Conway Hall, Red Lion Square, W.C.1.

**NOTTINGHAM AMATEUR CINE SOCIETY.** Hon. Secretary, A. E. Hammond, "Malvern," Sandfield Road, Arnold, Notts. At a recent general meeting of the Trent Ciné Club it was unanimously agreed that in future the club shall be known as the Nottingham Amateur Ciné Society. The society are looking forward to completing their film "Coanimum."

A further interest was created for the coming summer months in an announcement that Mr. P. Heathcote, the ciné amateur specialist, had kindly offered to present a cup, to be called the Heathcote Challenge Cup, for the best 9.5-mm. film of the year, typical of the summer and holiday spirit, the length of the film to be agreed upon by the club committee. The society hope to have some well-known authority on ciné as judge, and the cup is to be formally presented to the society at its first annual dance, which is to be held in March. It is hoped that the cup will give an added interest to 9.5-mm. users in and around Nottingham.

The competition is open to members only of the above society. Full particulars of this and other competitions which are being run by the society may be had from the hon. secretary at the above address.

**PATHFINDER AMATEUR FILM SOCIETY.** Hon. Secretary, F. Hill Matthews, Lew Down, Teignmouth Road, Torquay. January has proved to be a most successful

month for our society, the sensation of the month being a visit from Mr. Adrian Brunel, who attended our fortnightly club night at Messrs. Bathes' Projection Room. Mr. Brunel gave us many valuable tips regarding future activities and also in connection with the "rushes" of our film "Ripples," which was shown. "Ripples" has suffered somewhat from a general lack of technicians, but for our first attempt we are quite satisfied. We think, however, that "The Country Cousin" when completed will entirely eclipse our previous production.

We would like to say that we shall be very pleased to welcome anyone interested in ciné work to our projection nights, but it is advisable to inform the secretary previously.

**SALFORD CINE SOCIETY.** Hon. Secretary, Kenneth W. Kenyon, 10 Seadley Terrace, Pendleton, Salford, 6. Since the last announcement, experiments with indoor lighting for use with 9.5-mm. stock have necessitated the postponement of a production.

A group of members have, however, been busy on a new scenario and this will be tackled at once. The task will be a big one and we intend to spend a considerable amount of care in order to make a successful film. This will be taken on 16-mm. stock.

The secretary will be glad to supply information regarding the society, and all interested should communicate with him as soon as possible.

**SEEALE FILM SOCIETY.** Hon. Secretary, J. Gorton, "Bordersneid," Loughton, Essex. In the last issue of HOME MOVIES and HOME TALKIES we appealed for outside help as regards a scenario for our next production. We should like to thank those who so kindly placed scenarios at our disposal and regret that we cannot use them all in our next film. We finally chose one



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BRIDGEHOUSE, YORKSthat was written by our President, Mr.  
C. W. Gordon.

The title of our next film will therefore be  
"Hark! The Lark," and this will probably be  
directed by Russell Morris, who is one of  
our newer recruits, while photography will  
be in the hands of the secretary. We have  
been lucky to secure the help of Mrs. Peggy  
Ruggins as make-up specialist, and with her  
help and our new lighting system the film  
should be a great success in the technical line.  
Finally, we should thank HOME MOVIES  
AND HOME TALKIES for their kindness in  
publishing our reports and wish them the  
best of luck in the future.

**STAR PRODUCTIONS.** Hon. Secretary,  
W. Irons, 78 Michaels Road, Northampton.  
Preparations are well in hand for a new type  
of variety show, with stage duration of  
approximately three and a-half hours. If  
it is possible to run the show for a week, as  
we hope, three-quarters of the entire takings  
will be handed to the "Northampton  
Distress Fund," and the remainder will go  
to cover expenses. Notice as to when and  
where the show is to be staged will appear  
in our local press in due course.

If anyone interested would care to join us  
we shall be very pleased, as we could still do  
with instrumentalists (piano, banjo,  
accordions, etc.) and also several female  
dancers. We shall also be pleased to receive  
any suggestions.

We should like to thank all club secretaries  
who sent Christmas and New Year greetings  
and wish them every success during 1934.

**WALLINGTON FILM SOCIETY.** Hon.  
Secretary, Lewis L. Arundel, 12 The  
Parade, Stafford Road, Wallington, Surrey.  
During the past month we have been busy  
endeavouring to find suitable studio space  
for our first production. In order to give  
our "wants" a wider publicity, we are  
arranging a film exhibition and general  
meeting on March 9 to be held at White  
Posts Hall, Croydon Road, Beddington.  
The meeting starts at 8 p.m.; no admission  
is being charged, but there will be a collection  
to cover the cost of hiring the hall.

We still have a few vacancies for member-  
ship, specially for the ladies. Anyone  
interested in our work or wishing to become  
a member is cordially invited to attend this  
meeting.

In conclusion, the members of this society  
send their best thanks to HOME MOVIES and  
HOME TALKIES for the publicity and service  
offered to us during the short time we have  
been in existence.

**WALSALL FILM SOCIETY.** Head-  
quarters, Tudor House, Walsall. Director,  
H. D. Saxton. General Manager, B. H.  
Wright. Hon. Secretary, H. W. Bates.  
Sound Engineer, J. Taylor. This society,  
which was brought into being on January 1,  
1934, was actually formed by a few enthusi-  
asts during the last weeks of 1933. The  
arrangements for a studio, lighting, heating,  
organisation, etc., were not easy tasks, as  
all new societies no doubt know, but it was  
fun decorating, wiring for electricity, etc.,  
and we are now well under way. The  
studio is being fitted up with adequate  
lighting for interior work and a large amplifier  
for sound reproduction and disc recording  
has been installed, in addition to projection  
room, screen, etc. Anyone who is interested  
and wishes to join is advised to write at once  
to the secretary at Tudor House, Walsall.

Walsall Film Society wish HOME MOVIES  
AND HOME TALKIES a prosperous year.

**WESSEX SCREENCRAFTS' AMATEUR  
FILM SOCIETY.** Hon. Secretary, Claude  
Ryan, 22, Oakley Place, Weymouth. Studios  
—Weston Road, Weymouth. Since our  
first report, published last month, great  
progress has been made. Lord Cranborne,  
(Continued on page 396)

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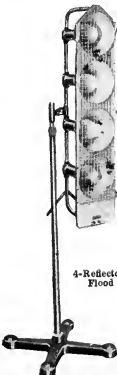
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# YOUR CINE QUERIES ANSWERED!

Address your query to: *The Service Department, HOME MOVIES, George Neveles, Ltd., 8-11 Southampton St., Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

**C. C. R., Birkenhead:** The finest grain sub-standard cine film on the market at the present time is that used in the Cine-Kodak-Eight. It cannot be used in 16-mm. cameras owing to the different size of perforation, although it is 16-mm. in width before being split. Reversal films have on the whole a finer grain than negative-positive films for reasons which are well known but cannot be explained in the short space available here. The latest negative-positive films, however, give excellent results, and many users think that the slightly larger grain of the pictures made on this film is more than compensated for by the advantage of being able to have a new copy whenever you want and of being able to edit the film in the negative, thus avoiding splices in the film projected.

**F. R., Ashton-under-Lyne:** See previous answer. The size of the grain in the finished print is partly dependent upon the processing, and bad processing can give a coarse grain effect in films which otherwise might be a fairly fine grained. Under-exposed films which have been forced to get out the image usually show coarse grain. Read the article by Dr. Lummerzhin in the October issue of HOME MOVIES and HOME TALKIES. It covers the questions you ask in a very fine manner.

**D. T. L., Cardiff:** The R.O.F. film is a very distinct improvement on the old Pathe ortho stock. Messrs. Pathé will develop your reversal film as a negative if you ask them to do so—you can then have several positive prints made.

**O. H., Glasgow:** The sensitivity to colour of the various photo-electric exposure meters now on the market (Weston, Electrophot, Metrophot, Ombrux, Photoskop, etc.) very closely resembles that of the human eye—that is to say, the maximum sensitivity comes in the yellow region. The sensitivity curve of modern panchromatic emulsion differs from that of the eye, but not sufficiently to make any error of consequence in the readings on these meters. Orthochromatic film, however, has its maximum sensitivity in the blue region and the curve is quite different from that of the photo-electric exposure meter. In the majority of cases, however, the readings of the meters are reliable with ortho films, although if the light tends to be rather yellow a considerable error may be produced. Seeing that most amateurs using 16-mm. films use panchromatic film exclusively no trouble is generally experienced; 9½-mm. users of orthochromatic stock are, however, in the majority, and if using these photo-electric meters in late afternoon or when the light

tends to be yellow they should guard against under-exposure on ortho film by doubling the exposure given.

**C. O. P., Henley:** writes: "I have recently seen some cruising films in which the white clouds show up beautifully against the blue sky. I have not succeeded in getting such results with my own films and should like to know what filter or filters I must use to make my pictures like this."

Answer.—It is a very prevalent fallacy that filters must be used in order to get cloud effects. While filters can be used in this way they are by no means essential, and in our experience the modern panchromatic film, and particularly the Novopan and Superpan varieties (which are not over-sensitive to blue), when correctly exposed give splendid cloud effects without filters. Any of the good photo-electric exposure meters enable this to be done in a wide variety of conditions. In point of fact many amateurs tend to over-expose their films and by using filters cut down the exposure to a more suitable figure. Thus it is often not so much the filter correction which brings out the cloud forms as the reduction of the exposure which would otherwise be too great.

If, however, you want to experiment, and as you have a Cine-Kodak, you can obtain from Messrs. Kodak, Ltd. special filters of the "C.K." type designed to give a still further repression of blue with Kodak films.

"HOME MOVIES," March, 1934

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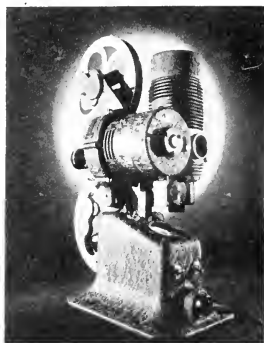
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**Vol. 2. No. 11***Edited by Percy W. HARRIS, F.A.C.I.***April, 1934**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	417
THE GOOD COMPANIONS ... ..	418
WALKING BY ITSELF ... ..	419
MICKEY'S LIFE STORY ... ..	420
THE IDEAL HOME EXHIBITION CINE SECTION	421
"THE PRACTICAL PHOTOGRAPHER AND AMATEUR CINEMATOGRAPHER" ...	421
OUR HINTS AND TIPS COMPETITION ...	422
PATHE ENTERS HOME TALKIE FIELD ...	423
THE PATHESCOPE GAZETTE ... ..	424
FROM THE POSTBAG ... ..	425
A HOME-MADE CINE CAMERA ... ..	426
SOME HINTS ON CASTING ... ..	427
"FATHER OF THE TALKIES" ... ..	429
LAMPS AT LOW COST ... ..	430
THE VOLTAGE BOGY DETHRONED ...	431
LATE I.A.C. NEWS ... ..	432

BRITISH "SIXTEEN" SOUND - ON - FILM CAMERA ... ..	433
NEW BELL & HOWELL CAMERA ... ..	433
FOX FILM-AT-HOME NEWS ... ..	434
HOME MOVIES OPPORTUNITIES FOR APRIL	434
THE MERRY REEL ... ..	435
A NEW LIGHT FOR THE BABY PATHE...	436
CAN YOU DIRECT A SEQUENCE? ...	437
INSTITUTE OF AMATEUR CINEMATO- GRAPHERS—OFFICIAL NEWS ... ..	438
THE A.B.C. OF HOME TALKIES ... ..	440
AN AMATEUR'S THEATRE ... ..	443
R.C.A. TALKIE PRICE REDUCTION ...	444
AMONG THE CINE SOCIETIES ... ..	447
APPARATUS TESTED AND REVIEWED ...	452
A PRINTER HINT ... ..	454
YOUR CINE QUERIES ANSWERED ...	456

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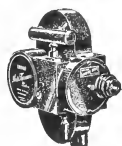
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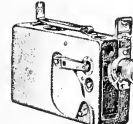
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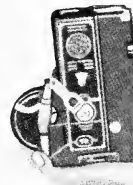
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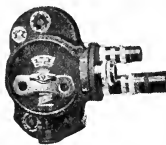
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NOTE.—The Westminster finances its own Hire-purchase System and does not trade out to outside Corporations.

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*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

THE sale of inflammable 35-mm. film goes gaily on! In this country—in which the majesty of the law is outraged by the sale of an apple after eight in the evening—there exists no law to prevent anyone selling death and destruction at any hour to any child possessed of the necessary number of pennies. And, apparently, as far as officialdom is concerned, it is nobody's business and in nobody's power to get this traffic stopped!

#### Another Case!

Another boy had a narrow escape recently as a result of playing with inflammable film, which is first-cousin to gun-cotton, and it was little short of a miracle that there was not a very serious fire into the bargain.

Stanley Mortlake, aged 15, of Leybourne Road, Dover, walked into the shop of a photographic dealer where he bought one of these wretched 35-mm. contraptions—it is worth noting that at this age it would be illegal to sell him a packet of comparatively harmless "gaspers"—and walked happily homewards.

#### The Candle Once More

Arriving at his home, which is the top flat in a converted house, he invited a little girl to see the show. The two went into one of the rooms and, with the splendid optimism of youth, started to get the "projector" ready. To enable them to see what they were doing they lighted a candle: a spark from the candle fell on the film; the film, of course, immediately burst into flames and in a few seconds the floor was on fire.

Stanley Mortlake, when he saw the film blazing, attempted to smother the flames with his bare hands. The result of this was that he got badly

burnt and had to be rushed off to Dover Hospital for treatment.

An old lady, a helpless invalid with a weak heart who was in the next room, was carried out by a neighbour, Mr. Sheppard, who was attracted by the cries of the people in one of the lower flats.

#### HELP OUR CAMPAIGN AGAINST INFLAMMABLE FILM IN THE HOME!

Amateur movie-makers should join with us in exposing this dangerous traffic. The fires and injuries caused by inflammable film are widely reported in the Press and lead many people to believe that all home-movie making is equally perilous, thus bringing discredit on the fine hobby in which we are all interested.

The Fire Brigade arrived on the scene very quickly and soon got the fire under control. But the room in which the film ignited was gutted: the door, furniture, window and floor were destroyed—in fact, the room below is visible.

#### Write to Your M.P.!

Here, then, is one more example of the very real and grave dangers of allowing this inflammable film to be sold.

Write to your Member of Parliament and ask him to tell you what he thinks about it!

If you are sufficiently interested,

ask the manager of your local cinema to tell you something about the precautions that have to be taken before this film may be shown to the public by experienced projectionists using the very finest apparatus.

Then ask yourself why, in the name of common humanity—not to mention common sense!—it can be anything but criminally negligent to allow this dangerous stuff to be sold to children and shown by them on shoddy little lanterns in their own homes.

How much longer is it to be permitted?

#### New Competitions

Competitions are becoming a very interesting feature of home-movie making, and if any proof of this were needed it would be found in the remarkable success and high standard of achievement in the Institute of Amateur Cinematographers' first annual competition, which produced such outstanding films as Miss Ruth Rogers' "Egypt By Imperial Air-ways" and Mr. Nathan's "Westminster in Winter"; the *Sunday Referee* prize-winning film "Driftwood"—easily the best amateur dramatic film we have seen—and HOME MOVIES AND HOME TALKIES competition film, "The Swan," which is now to be found in the Ensign Library.

The 9½-mm. worker is to have a special competition of his own organised by Messrs. Pathecope, Ltd. In this competition we understand there will be the widest possible scope, and we are sure that it will prove to be not only a highly popular event of the coming year, but also a means of still further popularising this most fascinating of hobbies.

THE EDITOR.

# THE GOOD COMPANIONS

They are "Home Movies," The British Photographic Fellowship, "The Home Photographer"—and You

NOW that "The Good Companions" have joined forces with the B.P.F., a far wider scope offers itself to the mutual benefit of both ciné and still workers.

It would be a good plan for leaders of existing circles to send in reports of past and future activities regularly on the first of each month, partially for the archives of the movement and also for publication in HOME MOVIES AND HOME TALKIES as an inspiration to less active groups. This page can be made an excellent clearing-house for ideas relating to the running of circles, library arrangements, and heaps of little things that make for brighter circles and, incidentally, better cinematography.

## Ideal Home Exhibition

That hardly annual, the Ideal Home Exhibition, is here again, and of course HOME MOVIES AND HOME TALKIES and *The Home Photographer* and *Snapshots* will be there! So will some of the London B.P.F. members.

Come and examine the latest types of cameras in comfort and at your leisure. Circle leaders with organising problems should come to the stand and discuss them—we may be able to give you a few ideas: we shall certainly be glad of yours!

The auto-rambling system of the B.P.F. is unique, and it is rather surprising that so few cine societies have taken the trouble to enquire about it, much less introduce it! Why not be one of the first circles to introduce the only method of location shooting transport? The best testimonial is the fact that the 3,000 members of the London Area Group voted auto-rambling the best ever.

## "Come Abroad With Us!"

There must be many movie-makers who would like to take advantage of the fine photographic holidays run this year by the B.P.F. There is a choice of three fortnightly trips to North Wales, or one splendid fortnight to the cities of Central Germany in July. What a joy to the photographer is Heidelberg—and a still greater one is Rothenburg! So come abroad with us—you won't ruin yourself in so doing. These holidays are the cheapest yet known; they are specially designed for photographers, and a photographer is leading them.

The monthly outing run from London for ciné and miniature workers has met with such an extraordinary amount of success that the scheme ought to be tried out elsewhere.

The novel idea about these runs is that no camera taking pictures larger than 2½ by 2½ in. is allowed; a truly miniature outing. The April trip is

on Sunday, April 15, to the little-known district beyond Maidstone. The May trip is on May 13 and, in addition, there is to be a very special run on May 6 to Cambridge. This is open to all photographers.

All enquiries for information and bookings for outings should be addressed to the B.P.F. Headquarters at 7 Aberdeen Mansions, Kenton Street, London, W.C.1.

## Kingston and District Circle

On the evening of March 7 a meeting was held of the above ciné circle, Messrs. Durbins very kindly placing their photographic studio at the disposal of the circle and also providing light refreshments during the interval.

The studio was packed to capacity and all agreed that it had been a very enjoyable evening.

Mr. Harrington Moore, who organised the meeting, gave a lecture on "The Beginner in Cinematography" for the benefit of several newcomers who attended the meeting, during which he

explained the relative virtues of the three different sizes of film, and he succeeded in conveying to these newcomers that cinematography, if taken up with care, need be little more expensive than ordinary still photography with infinitely more satisfying results.

A further announcement was made with regard to the open-air rally of the Kingston Ciné Circle, when members will meet at Kingston Market Place, as announced in last month's HOME MOVIES AND HOME TALKIES. So far about a dozen car loads of enthusiastic members have promised to attend, but more are expected.

Messrs. Durbins' effort to help the circle was very much appreciated, and Mr. Hill, of Durbins, has promised all the help he can give to further the interests of existing members and to interest prospective members in our circle.

## "Still" Photographers Welcome

"I believe that closer co-operation between the two branches would be better for both, but more particularly for the ciné workers. I think that the still worker, whose efforts are, or should be, concentrated on making

(Continued on page 434)

## CIRCLE LEADERS

\* Indicates Cine Circles whose members will welcome the co-operation and the company of "still" workers.

ALTRINCHAM, CHESHIRE.

\* Mr. E. W. BERTH-JONES, Bellinidale, Ashley Heath.

BRADFORD, YORKS.

\* Mr. WALTER SCOTT,

26-30a North Parade.

BRIGHTON, SUSSEX.

Mr. OLIVER V. HILSON,

25 Upper St. James's Street.

BROMLEY, KENT.

Mrs. BISHOP, 9 Hayes Road.

CHATHAM.

\* Mr. JOHN WILLIAMS,

126 Maidstone Road.

CRICKLEWOOD, N.W.2.

Mr. STANLEY C. CHURCHILL,

77 Mora Road.

DEAL, KENT.

\* Mr. E. J. CALVERT,

1 Hamilton Terrace,

Cemetery Road.

GLASGOW.

Mr. R. W. B. MORRIS,

100 W. Regent Street.

GREENOCK.

\* Mr. LAURENCE B. FISHER,

32 Brisbane Street.

GRIMSPY.

Mr. ALFRED HORN,

50 Bridge Street South.

HAMPTON HILL, MIDDLESEX.

\* Mr. R. HARRINGTON-MOORE,

74 St. James's Avenue.

HUDDERSFIELD.

Mr. L. HIRSTWOOD,

Messrs. Dawson & Whitfield, Ltd.,

14 Wood Street.

KINGSBURY, MIDDLESEX.

\* Mr. E. R. CORKE,

24 Kingsmere Park.

LEE-ON-THE-SOLENT.

Mr. P. C. MOXON, Lee Britten.

LEEDS.

\* Mr. GEORGE CHILDE,

28 Roundhay Road.

LEICESTER.

Mr. A. J. MERRICK,

30 Sandringham Avenue.

LICHFIELD.

Mr. STEPHEN F. BURDON,

"Shoulder of Mutton Inn,"

London Road.

LOWESTOFT (SOUTH).

Mr. W. A. ROBINSON,

Manchester House.

MANCHESTER.

\* Mr. J. G. CHAPMAN,

Messrs. J. T. Chapman, Ltd.,

Albert Square.

MANSFIELD.

Mr. A. C. VALLANCE,

69 West Gate.

NEWPORT, MON.

\* Miss M. TENOT, 16 Ronald Road.

NORTHFIELD, BIRMINGHAM.

Mr. A. ELWELL, 36 Fitzroy Road.

PORT ELIZABETH, S. AFRICA.

Mr. W. TORBY,

59, 11th Avenue, Walmer.

ROCHDALE, LANCs.

\* Mr. P. ALSTON, 74 Primrose Street.

ROTHERHAM.

\* Mr. EDGAR DUTTON,

43 Clifton Grove, Clifton.

RUISLIP, MIDDLESEX.

Mr. G. C. FEARON,

3 Croft Court, Brickwall Lane.

RYE, SUSSEX.

\* Mr. G. J. BEYNON,

Rosby, Cadboro' Hill.

SCARBOROUGH.

\* Mr. H. REEVES,

Five Oaks, Newby.

SHEFFIELD.

Mr. ALLAN RAMSAY,

31 Ecclesall Road South.

SHREWSBURY.

Mr. W. JONES,

30 Mardol Road.

TORQUAY.

Mr. CHAS. H. AGGETT,

3 Daison Cottages, Upton.

TUNBRIDGE WELLS.

\* Mr. M. SERRAILLIER,

10 Lansdowne Road.

UPMINSTER, ESSEX.

Mr. J. M. GILVRAY,

16 Argyle Gardens.

WALLASEY, CHESHIRE.

Mr. S. G. PEARCE, 3 Carrington Road.

WOODLESFORD, Nk. LEEDS.

Mr. MARTIN PALMER,

Leventhorpe Hall.

# WALKING BY ITSELF

## A SCENARIO

By **OSWALD BLAKESTON** and **ROGER BURFORD**

We get many scenarios submitted to us, but few are really practical for the amateur. This one however has many points of merit and is amusing into the bargain

WE all know how to do "day-in-the-life-of-a-cat" films; we resort to that framework because there is not very much we dare to try to do with animals, who refuse temperamentally to act or even to posture. So, if we are not making scientific studies, or publicising some beast which in itself has news value, such as the okapi, what are we to do? What do we want to do anything for, anyway? Well, we are on the lookout for camera-fodder; it occurs to us that animals in their movement and form make very lovely shots. We might just present scrap album, and that would be nice; but we must express also a point of view.

The following scenario attempts to make a frame for all our lovely cat shots: Cats licking, cats purring, cats curled on silk cushions, cats grinning, cats putting up with things. We try to give the frame a form, so that we have a whole that is creative and superior to the scrap album. We decide that we want to express the essence of the cat nature, about which of course, we have our ideas. Naturally, we remember that the camera can descend to cat level and see saucers like full moons or dew-ponds. And—but you want to put quite different things into the frame we suggest, as you may have quite a different set of cats. But here, we hope, you will find the "appetite" for the cat movie.

### Cats As Cats Can

Orgy of cats to begin; in fact, all the material which is collected by the way during production. A cat climbing up a tree. Cat clambering down table-cover. Cat slips to ruin, bringing over a pile of crockery. Cat in crockery becomes poor cat in rubbish heap. Degenerate cat in motor car. Wool cat on table of actress. Sacred cat of Egypt on museum shelf. Cat walking from the camera along a wall from left to right. Cat walking towards the camera along a wall from right to left—music.

Large fly crawling on window pane. It seems as if the fly were purring loudly; but camera moves to Simon, tom cat, asleep on window ledge. He wakes and taps at fly. Camera jerks off, as if following fly; finds she-cat and kittens in basket on floor.

At other end of room, mother is about to sew, father is about to rock in chair, two children (of six or seven or what you like) are about to play with dolls. Suddenly mother begins to sew, father to rock, children to play. Gigantic sound of purring accompanies animation.

Children's make-believe story starts where music leaves off. To children, dolls are as real as father and mother.

"I just don't believe that a girl can be an undertaker."

"But I buried Joyce (one doll) and Bertie (another) and they were perfectly satisfied."

"I don't want to be buried, then."

"Let's measure father."

Kitten ventures from basket; plays with Simon's tail hanging from sill.

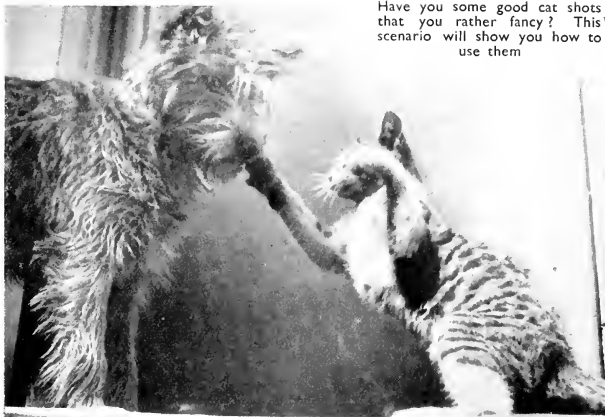
Centre on kittens; from their angle, traverse room. Kittens begin to sharpen claws on father's chair. Hand detaches from upholstery. Voice from the clouds. Voice runs round

technique. Sound out of focus: long shots and close ups of sound. Or, sound angles: noises stressed near ground (breaking of twigs, etc.); at other times, concentration on tiny noises in air. Sound angle should have no reality reference to vision angle, being used imaginatively in contrast or as counterpoint.]

### The Child Element

Joyful cries of children, who rush forward and seize Poo, bristling near Simon. Poo is wretched at being disturbed in the serious business of life. Mother rescues Poo and sends children into garden.

Have you some good cat shots that you rather fancy? This! scenario will show you how to use them



room (short cuts on room-objects while voice repeats warning). Voice comes from vase, from clock, from African god on mantelpiece. Kittens scatter. Tom dozes, while faint tom-tom music is noise made by notes in sunshine (post-synchronization).

Garden wall: on hanging branches, sunlight. Bird startles branch with cry. Flying wing of bird moves from the screen and leaves still face of Poo, cat from house next door. Poo decides to visit Simon. From above (high angle) track with Poo to house. Poo has idea about marigolds, has idea about left leg. Winding cat track through long grass. Simon yawns, gazes gardenwards, looks at Poo, having idea about her tail. On carved table, fingers belonging to Chinese merchants barter coins for ivory carving.

[During track shots, microphone might be used with camera lens

Girl-next-door comes to garden wall looking for Poo. Scrambles over wall. Children lead her towards house. Children have idea they would like to pick gooseberry, to show new flower. Their track is no straighter than Poo's, because the world is so full of interesting things. There is no time.

[To develop the use of the microphone as lens, sound mixes might be used to bring out the feeling of this section.]

Back in the room, kittens playing. Approach armchair. Remember taboo. Chair is empty but menacing in form. Kittens run off and encounter girl with children. Girl's pussy face against Poo. Simon watches Poo being carried away. Tail throbs. Flash of real tiger.

Servant's hand beats tea-gong. Table legs and chair legs. General rush of

(Continued on page 432)

# MICKEY'S LIFE STORY

By **GEORGE KENNARD**

The details and technique of making Animated Cartoons have been described on more than one occasion in these pages. For this reason the following account of Walt Disney's life will be particularly interesting

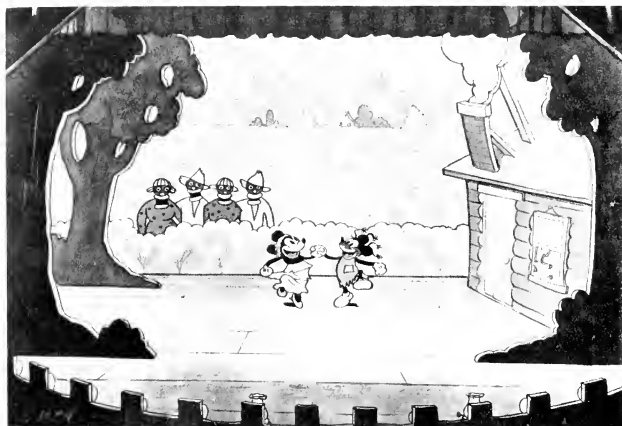
**M**ICKEY MOUSE first came into being 25 years ago, when Walt Disney, aged five, decorated his mother's walls with tar drawings while his mother was out. He thought that they were good drawings, even if his mother didn't, and he was not discouraged by the results, but went on drawing from that time onwards.

Walter E. Disney was born in Chicago on December 5, 1901. His father, of Irish-Canadian descent,

Disney's first real film job was the drawing of slides for film advertising, for which he received £8 per week, and it was probably when doing this work that he first conceived the idea of Mickey. Often in his new job he had to work far into the night and his attention used, at times, to be attracted by mice that came into his office. These he befriended to such a degree that they would sit on his drawing-board and eat food out of his hands.



Walt Disney at home



Mickey's "Mellerdrummer"

was a contractor; his mother is a German-American. Walter spent his early years on a farm in Missouri, where he studied the farm characters that he was one day to caricature so brilliantly. Later, the family moved to town, where Walter, first earned money for his drawings by selling two or three comic sketches to a neighbouring barber for a few cents.

At the age of 13 he was sent to school, but his cartoons absorbed all his attention and after an inglorious school career he became a postman. But the Motion Picture "bug" had bitten Walt Disney and he turned all his attention towards films, buying himself a movie camera with the money that he had earned as a postman. At first his aim was to become a second Charlie Chaplin, but the War put an end to this idea and young Disney joined up in the Ambulance Corps at the age of 17. By the time that he got to France the War was ended, but he stayed on doing rehabilitation work.

His first effort at earning a living by film cartoons was a failure. Working day and night in a garage that he made his studio, he produced a cartoon called "Laugh-O-Grains."

Though he sold this for £30 it caused his downfall, for he started a company in their manufacture which failed hopelessly. Disney was broke.

His next attempt at cartoons, the "Alice Comedies," met with little more success, and starvation faced him.

But it was hard to keep him down, and a little later Disney produced his first straight pen-and-ink sketch-cartoon, "Oswald, the Lucky Rabbit," that was at least successful enough to enable him to marry Miss Lilian Bounds. Oswald, however, soon lost popularity with his audience; but his departure resulted in the creation of Mickey. Disney, profiting from his office mice experiences, produced the famous cartoon for the first time towards the end of 1926, since which time Mickey has leaped into fame.

The little rodent's popularity enabled Disney to build a brand new studio for him in 1932. It includes two enormous music scoring studios, the latest equipped projection room and record stage, and quarters for over a hundred artists. The way his films are made, by countless little drawings, is more or less well-known.



Hard at work preparing a new Mickey Mouse scenario. Everyone contributes his ideas



Mickey has a special Plot Department where the staff make suggestions for his film stories. When a plot has been chosen the staff of artists get to work, as well as Frank E. Churchill, the musical director. Mickey is drawn in thousands of different positions, a new picture for the slightest movement on his part. About 6,000 to 7,000 drawings are required to make one film. When these are finished they are placed in order, under a glass sheet, and photographed by a camera moving above the glass. Disney and his employees succeed in producing on an average 13 Mickey Mouse and 13 Silly Symphonies per annum. Walter Disney produced the latter a short time after Mickey. Mickey's voice as well as Minnie's is done by Disney himself.

Mickey enjoys great popularity with Their Majesties the King and Queen. Last Christmas United Artists gave a film display to the Royal Family that consisted entirely of Mickey Mouse Cartoons. Their Majesties were so pleased with the programme that the performance was repeated a little later.

Although Mickey has a total staff of over 300 working for him, he receives no salary. The frisky little rodent, with his squeals and his capers, has broken all records for Fan Mail. He received 20,000 letters in three weeks. He is Hollywood's only unpaid star, yet he makes a fabulous fortune for his Master-Creator.

## "THE PRACTICAL PHOTOGRAPHER AND AMATEUR CINEMATOGRAPHER"

### NEW PART PUBLICATION

ON April 12, Messrs. George Newnes, Ltd., publishers of HOME MOVIES AND HOME TALKIES, will produce the first part of *The Practical Photographer and Amateur Cinematographer*, an entirely new publication, edited jointly by George E. Brown, F.I.C., Hon. F.R.P.S., and Percy Harris, F.A.C.I., Editor of HOME MOVIES AND HOME TALKIES. To be completed in about twenty fortnightly parts, it will be found to be a gold mine of really practical information on every aspect of Photography and Amateur Cinematography. Readers of HOME MOVIES AND HOME TALKIES will naturally be most interested in the home ciné portion, which will deal at length with such matters as Titling, Filming by Artificial Light, the choice of a ciné camera, trick work with the ciné camera, and the construction of home-built apparatus. Much of the practical information on still photography is also applicable to ciné work.

Order your copy at once from your newsagent or bookstall, as a big demand is anticipated, and you will not want to miss a single part.

The price is 1s.; and Part Two will be published on April 26.



One of the most amusing shots from "Three Little Pigs"

## "DAILY MAIL" IDEAL HOME EXHIBITION

### HOME CINE SECTION

LAST year, for the first time, the organisers of the *Daily Mail* Ideal Home Exhibition at Olympia organised a Ciné Section in conjunction with HOME MOVIES AND HOME TALKIES. This section aroused a great deal of interest and was a means of thousands of people becoming practically acquainted with the delightful hobby of home movie making. This year we are again collaborating, and once more there will be many interesting exhibits.

On another page of this issue will be found an announcement concerning the new 16-mm. sound-on-film apparatus which is being produced jointly by Messrs. G. B. Equipment, Ltd., and Messrs. Cinepro, Ltd.; the technical facilities of both firms being combined so as to produce apparatus of outstanding quality. It is hoped that this new apparatus will be shown for the first time in the Ideal Home Ciné Section, and frequent demonstrations given.

Those of our readers who are interested in sound-on-disc talkies in the home will be particularly interested in the display by Messrs. Musikon, Ltd., where demonstrations will be given on the excellent Musikon synchronised home-recording system, which has already been reviewed in these pages. Talkie apparatus, using sound-on-disc system, and marketed by Messrs. Cinex, Ltd., will also be shown. A very comprehensive display of all kinds of home movie apparatus—both cameras and projectors—will be provided by Messrs. Wallace Heaton, Ltd., whose stand will be flanked on one side by HOME MOVIES AND HOME TALKIES and *Home Photographer and Snapshots*, and on the other by the Institute of Amateur Cinematographers, where full particulars of the activities of the institute

can be obtained and where members visiting the Exhibition can meet one another.

In the Special News Reel Theatre both 35-mm. and 16-mm. apparatus will be used, and during the Exhibition a special news reel, for the purpose of demonstrating what can be done by amateurs with amateur apparatus, will be made by the Institute of Amateur Cinematographers. This news reel, which will be changed periodically, will be synchronised with sound by the Musikon system and will be shown regularly on Cinex apparatus on the Musikon stand. The film will also be shown periodically in a silent version, thanks to the courtesy of Messrs. G. B. Equipment, Ltd.

The technical staff of HOME MOVIES AND HOME TALKIES will be in frequent attendance at the Exhibition; and we shall be only too delighted to meet readers in the Ciné Section, which will be more conveniently placed than last year on the first floor of the Empire Hall, immediately adjacent to many other highly attractive features.

### A CINE SOCIETY FOR GOLDERS GREEN & DISTRICT

A NEW amateur ciné organisation has been started for those living in the North-West of London by the Golders Green and Hendon Radio and Scientific Society. Meetings will be held in the Hampstead Art Galleries, 343, Finchley Road, N.W.3, at 8.15 p.m. Open invitations to attend the first meeting on Thursday, April 12, when an exhibition of amateur films will be followed by a general discussion. Full particulars of the Society may be obtained upon application to the Hon. Secretary, Mr. P. Hillier, 8 Denehurst Gardens, N.W.4.

# OUR HINTS AND TIPS COMPETITION

## Leaders and Trailers—Quick "Repairs"—Candlelight Processing—An Efficient Pilot Lamp

**T**HIS month's entries, while not quite up to the standard of last month's, have been very numerous, and the selected hints and tips will be found to be of wide application. Mr. Weaver's idea is applicable equally to 9.5 and 16-mm. films; Mr. Evans' temporary repair for film breakage in the projector, while designed for 16-mm., can also be used for 9.5-mm.; Mr. Bailey's tip for processing pan. film by candlelight is just as useful for 16 as 9.5-mm., and the pilot-lamp scheme of Mr. Dowsley's is for 9.5-mm. only. An interesting and useful little collection, don't you think?

### Conditions

Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are again repeating our offers to readers, and next month half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the May Competition should reach us not later than April 12. The Editor's decision will be final.

### Leaders and Trailers

When adding leaders and trailers to my films, I have found that it is a good plan to use undeveloped stock; then I can write the title of the film on the film itself in ink, so that it can be read without having to unwind the film until the main title comes into sight. I also mark the start and finish, so that before giving a show I can easily check all the films, see they are in the correct order and are rewound.

Incidentally, it is advisable to keep the leaders and trailers on the long side, as it is at the ends that the most wear and tear takes place.—

A. R. WEAVER, 54, Manor Road, Liverpool, 23.

### Quick Repair of 16-mm. Film

Fearing film break when giving a big show, I can re-start within 30 seconds should the dread thing happen, as follows:—

Apparatus.—Needle, short length of soft wool (to prevent any scratching), a thick knot tied in end.

Method.—Run a few frames (by hand) through the machine; join broken ends, slip needle through, carry across to opposite sprocket hole and thread. Now thread through a third hole, slipping needle under "slack," then draw tight, thus making a knot. Snip wool, and start projector.

One trial will prove this to be the quickest method (and most inexpensive!) of getting a really quick restart.—J. L. T. EVANS, Burnside, Shottery, Stratford-on-Avon.

### Processing by Candlelight

Mr. Patrick's method of home processing has prompted me to forward the following method for processing Pathé and Gevaert 9.5 Super-Panchromatic film by candlelight. The method simply takes advantage of

and carry on as usual as for orthochromatic processing.

The red dye usually has gone by the time for final washing, if an acid fixing bath has been used, but if not, wash well and bathe for two minutes in the following bath:—

Sodium (or Potassium) Nitrite	1 gr.
Sulphuric acid	1 gr.
Water	1,000 c.c.s.

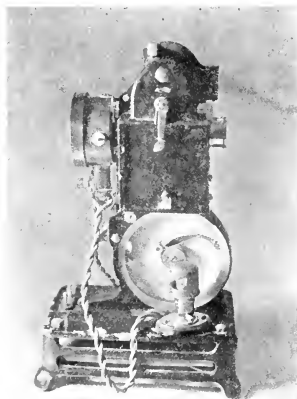
This bath removes the dye from the film (and fingers if necessary). Wash well and dry.

This method entirely eliminates the time and temperature factor for those who always develop, as I do, by inspection. I have used the same bottle of Desensitol for over two years and never had a failure. Incidentally, I use the method for orthochromatic film.—GEORGE C. BAILEY, B.Sc., A.I.C., 68 Belgrave Road, Ilford, Essex.

### A Simple and Efficient Pilot Lamp

This Pilot Lamp is for use on Pathé projectors, but may quite possibly be used on other makes. The material required costs about 3s., consisting of a car dash-board light, a small piece of flex and a piece of rubber.

Construction is extremely simple, as may be seen from the accompanying photograph. When purchasing the dash light from your local garage have two holes drilled in the base of the projector near the take-up chamber. Shape the rubber to allow the flex to be inserted, screw on the dash-light frame, and connect the other end of the flex to the two terminals at the base of the lamp-house. I use a 12/16-volt globe in the dash frame. I need hardly say how useful such an article is when in use and what trouble it can save.—J. H. DOWSLEY, 716 Barkley Street, Tottenham, W.12., Melbourne, Australia.



Mr. Dowsley's Pilot Lamp Scheme

the fact that an exposed film, if dipped in certain red dyes, is only sensitive to red light, and can, therefore, be exposed to yellow light (e.g., candlelight) without any effective light action on the silver halides.

Purchase a 1s. 6d. bottle of Ilford Desensitol (the red dye), dilute 50 times as stated on the label and bottle up for use over and over again.

Wind the pan. film on the frame in absolute darkness, taking care not to overlap any edges (practise on 30 ft. of used film first). Dip in the Desensitol bath and wait for one minute (in darkness). Now light a candle at a distance of 6 ft. (not a ruby lamp), pour back the dye into the bottle for use again and continue development and reversal as usual, but without washing between the dye and developer. Bleach, etc., in white light

## New "Sixteen" Talkie

**A**N agreement has been entered into between Cinepro Limited and British Acoustic Films Limited (a Gaumont-British organisation), whereby the technical resources of each are being combined to produce the finest possible 16-mm. Sound-on-Film equipment.

An entirely new design of sound head is in production, and it is hoped to be able to exhibit it in the Ciné Section of the Ideal Home Exhibition this month.

This new apparatus will be known as the B.A.C. (British Acoustic-Cinepro) and all sales for the sound equipment will be conducted through G. B. Equipments, Ltd., of Film House, Wardour Street, London, W.1.

## PATHÉ ENTERS HOME TALKIE FIELD

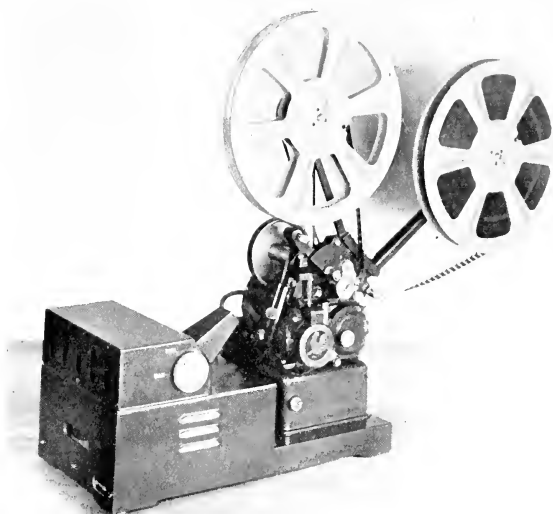
### Complete Sound-on-Film Projector for £60

#### First Detailed Description

A COMPLETE sound-on-film talkie projection apparatus, including the projector itself, sound-head, amplifier and loud-speaker at a price very much lower than any other sound-on-film talkie equipment that has yet been offered—such is the equipment which the Pathé Company are placing on the British market this autumn. Hearing of this apparatus, which was then being developed in France, HOME MOVIES AND HOME TALKIES some months ago paid a special visit to Paris to investigate the position on the spot. As we are now informed by Messrs. Pathéscope, of London, that the apparatus is in course of manufacture in this country, and that a library of films is being prepared, the following description will perhaps be of interest.

#### 17½-mm. Gauge

First of all, the apparatus introduces to the British market one more size of film—17½ mm.—this being exactly half the width of the standard 35-mm. film. It is unfortunate that with 8, 9.5 and 16-mm. gauges already available in non-inflammable film, 17½ mm. should be chosen as the standard for this apparatus, but, on the other hand, it is not a *new* size, for it has been used by Messrs. Pathé

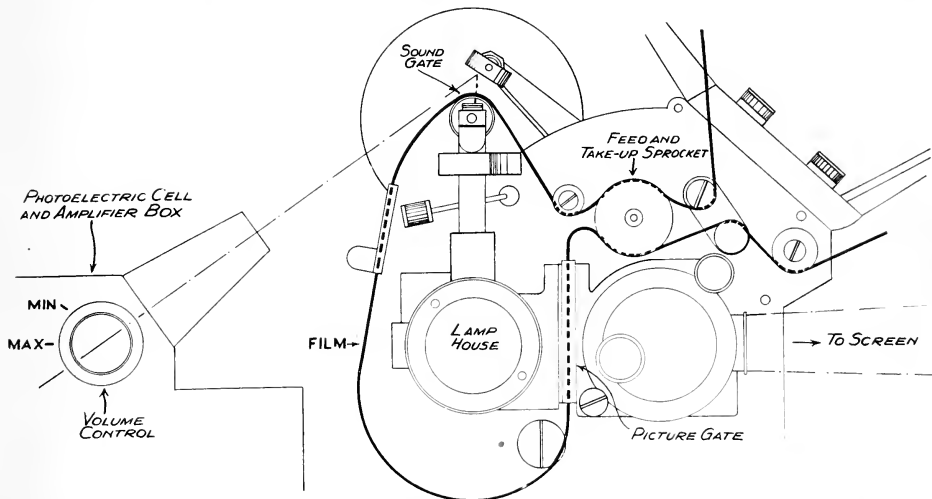


The complete Pathé Talkie apparatus (except loud-speaker). Special "Home Movies" photograph

in France for educational and other work for some years. The picture area available is larger than on any other sub-standard size, and for sound-on-film work it has the advantage that the actual speed of the film travel is faster, thereby enabling (theoretically at least) the higher frequencies to be better reproduced than on smaller sizes. For comparison purposes it can be said that 500 ft. of 17½ mm.

is the equivalent of 400 ft. of 16 or 9.5 mm., so that for sound-on-film work the speed of travel is 25 per cent. faster for the same number of frames per second.

As with the 16-mm. sound-on-film method, only one row of perforations is used, the space normally occupied by the other row of perforations being given up to the sound track. In an adjacent column will be seen a repro-



How the film passes through the new Pathé Talkie Projector. Drawn from the actual apparatus by "Home Movies" Technical Department

duction of a piece of the 17½-mm. film showing both picture and sound track. Notice that the perforations cut into the corners of the picture frames, and therefore to prevent the holes showing on the screen and at the same time to utilise the maximum picture area the corners of the pictures are rounded by means of a mask in the gate. The apparatus itself is well depicted in our illustration: the feed and take-up reels are made to take a thousand feet of 17½-mm. film, which is equivalent to 800 ft. of 16 mm., and therefore one reel will last approximately twenty-three minutes. This is a considerable convenience in two-reel comedies and the like, and saves a break in the middle of the film to change over the reel.

### An Interesting Feature

One of the most interesting features about the new apparatus is that the same lamp is used for both projection of the picture and illuminating the sound track. The lamp used is a 16-volt 8-ampere type, consumption thus being 128 watts, a transformer being used to step down the voltage from 110 (that for which the motor is wound) to 16. Most of the light from the lamp is concentrated upon the film in the gate, and the picture obtained is a good bright one. As demonstrated to us both in Paris and in London, it satisfactorily fills a screen far larger than ever would be used in the home. Illumination of the picture gate is direct, the lamp being immediately behind the film, but some of the light from the lamp goes at right angles to the path of the light to the film, passing upwards through a concentrating lens on to the sound track slit. Passing through this, it reaches a small mirror placed at an angle, and by this mirror is reflected into the aperture of the sound-head, which is placed to the left of the projector proper. Inside the sound-head is a photo-electric cell and amplifier. The volume is controlled, not as is usual by a resistance as in the ordinary type of volume control, but simply by a rotatable shutter which is made to cover more or less of the opening as required, thus reducing or increasing the light falling on the cell. A knob to control the shutter, and therefore the volume, is plainly seen in our illustration. This ingenious system works excellently in practice and gives a progressive variation of sound from the maximum right down to inaudibility.

### The Film Path

The path of the film from the feed to the take-up reel is clearly seen in our special drawing. In it we notice that the film passes first of all over rollers to the lower side of a fairly large sprocket, and after the formation of a small loop proceeds through the normal picture gate. From this it passes round the underside of the lamphouse, up a guide at the back, and over a roller connected to a large flywheel (this being used to remove

any last traces of irregular motion due to the passage through the intermittent gate). The film overhangs this roller slightly so that concentrated light from the lamp below can be passed through the sound track and up to the mirror. After this the film proceeds to the upper side of the sprocket under which it was fed before reaching the picture gate, and then goes to the take-up reel.

The arrangement of the sound-head as a separate unit from the projector and the reflection of the light by means of a mirror into an aperture has the advantage of separating the sound-head mechanically from the projector mechanism and is in some ways similar to the scheme used in the Mithaly professional apparatus. The box containing the sound head also



Enlarged picture of the Pathe 17½-mm. sound-on-film, showing sound track on left. ("Home Movies" photograph)

includes an amplifier consisting of a screened grid valve and a pentode, together with the necessary transformers, etc. The total consumption of the apparatus, including projector, lamp, motor and amplifier, is, we are informed, only about 2½ amperes, therefore the apparatus can be run satisfactorily off the ordinary electric-light mains provided a transformer is used. The apparatus as designed is not suitable for operation on direct current mains.

In operation the apparatus runs smoothly and is reasonably quiet even without any screening box, threading is particularly easy, and

the necessary controls are conveniently to hand. The reproduction of the films we have had the opportunity of hearing is of high quality, speech being crisp and clear, while the bass frequencies come out well. The only apparatus additional to that we have described is the loud-speaker, which is placed immediately adjacent to the screen. We understand that a better speaker than that we heard will be provided with the outfit. The speaker is included in the price mentioned—£60. At present the plans are to place this apparatus on the market in the autumn, by which time a considerable library of sound films will be available. Messrs. Pathé have wisely decided not to market the apparatus before such a library is available, and we understand the films will be hired out at a price approximately the same as that charged for library hire of silent pictures of the same length. The films will also be available for outright purchase if desired. All the film will, naturally, be non-inflammable.

Our only regret is that the makers have thought fit to utilise the 17½-mm. size instead of the 16-mm. size, which has been standardised for all other sound-on-film projectors. The technical advantages of the 17½-mm. size have been given above, but the great disadvantage is of course that there will be no interchangeability of films between the various sound projectors, and a separate and distinct library will have to be got together for the new size. Furthermore, 16-mm. sound-on-film amateur cameras will shortly be appearing, and films taken with these cameras will not be usable on the Pathé projector. At the same time the general design of this apparatus is so good that we see no reason why it could not be altered to take the 16-mm. size, thus bringing all the projectors and library films into line, and enabling amateurs to show their own 16-mm. silent films in this projector.

## THE PATHESCOPE GAZETTE

### NEW 9½-MM. NEWS-REEL

**B**EGINNING with April, Messrs. Pathescope, Ltd., are issuing monthly, through the usual dealers, the "Pathescope Gazette," a super-reel feature bringing professionally made news-reel pictures right into the home on 9½-mm. stock. The first issue will contain as sporting interest the Eton Boys' Sports and the famous water jump, the International Rugby Match, the Boat Race, and the Grand National—surely enough to satisfy the most ardent sportsman! A number of other features of general interest will be included, and the price will be £1 12s. 6d.—or only five shillings more than that of an ordinary Super film. Ask your dealer to tell you when it is ready!

# FROM THE POSTBAG

## Processing Super Pan — Another 9½-mm. Plea — Lighter Spoils — A Call from India — The Film Classics — Russian Films

### PROCESSING SUPER PAN

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—I have been a delighted reader of your magazine since its inauguration, and I regret I have to disagree with the remarks on page 379 of your March issue by Mr. S. Patrick, Northampton, in so far as he says no one seems to have attempted processing Super Pan. This I successfully accomplished as far back as September of last year with Pathé Pan-chromatic, using the usual Orthochromatic developer. I might also state that it is not necessary to develop the Super Pan in total darkness, because, if my memory serves me right, in one of your previous issues you recommended the use of the Kodapan lamp, which I purchased and found quite successful, in conjunction with a Henderson's "Trippol" developing outfit, provided that the film is not held stationary too long under the Kodapan direct light instead of reflected.

The developer which I use is as follows, and the time required for development, reversing and re-developing, is as per usual according to exposure.

Paraphenylene-diamine ..	180 grs.
Sulphite of Soda Cryst. ..	800 "
Pure Caustic Soda ..	180 "
Bromide of Potass. ....	70 "
Pheno-saffranine Solution (1 in 1000) ..	180 min.
Distilled Water, add to solve	40 oz.

#### REVERSE

Bichromate of Potass. ....	150 grs.
Sulphuric Acid, pure ..	1 oz.
Distilled Water, add to solve	40 oz.
Dilute with 20 oz. of Distilled Water.	

#### BLACKENER OR RE-DEVELOPER

Sulphide of Soda Cryst. ....	3½ oz.
Hydroquinone ..	200 grs.
Pure Caustic Soda ..	200 "
Bromide of Potass. ....	80 "
Distilled Water, add to solve	40 oz.

Yours faithfully,

H. DAVIDSON,

3 Deemount Terrace, Aberdeen.

### ANOTHER 9.5-MM. PLEA

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—It was with great pleasure that I read Mr. A. E. Smith's appeal on behalf of 9-mm. users in the March issue of HOME MOVIES and HOME TALKIES. As a 9.5-mm. enthusiast, I heartily agree with everything he says regarding "talkies," Silly Symphony, and Mickey Mouse films, etc. These things are long overdue, and it is up to the trade to rouse themselves from their attitude of placid self-satisfaction and give us 9.5-mm. users the same advancements as 16 mm.

Regarding "talkies," I think the most practical avenue for 9.5-mm. work is S.O.D., with a film speed of 14 frames per second (standard 9.5-mm. speed) and either 80 to 331 r.p.m. Personally, I favour 80 r.p.m. for home talkies, but that is a matter of opinion. The discs used should be made by the "Permasec" process, thus encouraging people to hire out "talkies" without fear of smashing them by dropping or in the post. Incidentally, I think that Disney's films, if issued, should have their

proper synchronised sound, as the whole attraction of his work lies in his clever association of sound and picture.

Furthermore, some American feature films would not be amiss. After all, Hollywood does make some good films! I appeal to you, Mr. Editor, to again take up your pen on our behalf. You succeeded in your plea for more light, you would succeed again if you took up this plea.

Regarding the "Ciné Circle" movement you have organised, I should be delighted to join such a movement if, and when, started in Edinburgh. Unfortunately, I am personally organised one, but I promise my support to anybody else who does.—I am,

Yours sincerely,

A. E. CLARKE.

1 Leamington Place, Edinburgh.

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—I am quite in agreement with Mr. A. E. Smith's letter published in the March issue of HOME MOVIES and HOME TALKIES; I find it a big drawback to my shows not being able to get "Mickey Mouse" or "Silly Symphony" 9.5 mm.

Also, when I tried to get a Fox Film-at-Home at my usual library, I was told, "Sorry, only in 16 mm."

I think that the 9.5-mm. user should be catered for equally as well as the 16-mm. user.—I am,

Yours faithfully,

W. FIEN.

"Hungerford Arms,"  
240 Commercial Road, Stepney, E.1.

### LIGHTER SPOOLS

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—Re your article in HOME MOVIES and HOME TALKIES about making shorter lengths of 16-mm. film, I think it would be a definite advantage to be able to obtain it in either 25 or 30 ft. lengths. Also, I would beg to suggest that all spoils should be made of as light a material as possible, especially those for export. A great many users here send their films by Air Mail post to England for development, the cost being 3s. for ½ lb. or 6s. per lb. A Selo 100 roll is a fraction over the ½ lb., and so it costs 6s.

Yours faithfully,

T. A. BURNETT.

P.O. Box 114,  
Kisumu, Kenya Colony.

### THE FILM CLASSICS

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—Referring to the letter from James W. Harris in your January issue, I have for some time been making inquiries and searching for 16-mm. prints of some of the films he mentions. I would willingly purchase a copy of some of these films.

Should it ever come to your knowledge that any such "front rank" productions are to be hired or purchased (maybe, as Mr. Harris suggests, through your influence and interest in the matter), I trust you will let me know.—Yours faithfully,

(Signed) F. L. HAWKINS.

16 Cornmarket Street, Oxford.

### A CALL FROM INDIA

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—I would be most grateful if you can do anything to help us poor cine enthusiasts situated on the outskirts of the Empire. We are not being fairly treated. There isn't a respectable film library in India. The latest film I could get from Kodak's in Bombay was "Our Gang" film, ten years old. How can one entertain one's friends with that sort of thing when they can go to the local cinema and see "Bitter Sweet" or "Cavalcade"? Incidentally it costs from six to seven shillings to hire such a film for one night.

Again, cannot you do anything to make cinematography less expensive? It costs me Rs. 23 (34s. 6d.) to buy a 100 ft. Kodak film (not super-sensitive).

Books and papers are admitted duty free into India. If it were only properly represented, surely library films could come in the same category. If I could get the Fox News Film service for the same price as in England I would subscribe to-morrow.

I do not think manufacturers realise the enormous possibilities of the Indian market. At present home movies are confined to enthusiasts like myself. If good libraries were available and the cost not prohibitive, there are infinite possibilities in India.

As for home talkies, it is hopeless to think of them. Possibly fifty years hence, when we old soldiers will have faded away and something new in Europe has replaced talkies, we may get them here.—I am, Sir,

Your obedient servant,

(Signed) J. D. FISHER.

103 Pretoria Road, Quetta, Baluchistan.

### RUSSIAN FILMS

To the Editor of HOME MOVIES and HOME TALKIES

DEAR SIR,—In reply to recent correspondence in your valuable journal regarding the lack of sub-standard copies of any of the great Russian and Continental productions, we should like to take the opportunity of drawing attention to the fact that we have recently acquired the small film rights of a number of these, which we have commenced making available for hire by amateurs and societies.

Our first effort has been to issue two of Eisenstein's masterpieces, "The Battleship Potemkin" and "The General Line," which have already proved such a success that we are going ahead with two more, including one by Pudovkin. Eventually, if our scheme is well enough supported, we shall make all the leading Soviet films and some other foreign gems available on 9.5 mm. and 16 mm.

We are at the moment negotiating with a view to making these films available through all the main film libraries, but meanwhile we shall be very pleased to give details and terms to all individuals, societies or dealers who may be interested.

Yours truly,

(for KINO),

J. SEUYA.

Film Section of the Workers' Theatre Movement,

33 Ormond Yard, W.C.1.

(Continued on page 455)

# A HOME-MADE CINE CAMERA

How I Built a 9.5 mm. Instrument

By G. REED

EDITOR'S NOTE: We have inspected some film taken with this camera and can confirm that the results are quite good.

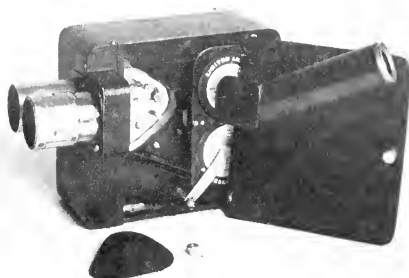
IT will not be possible in this article to give more than a general idea of the construction of this camera as it is necessarily a trifle complicated. I have built it at home to my own design throughout, and as far as possible nothing has been copied from professional machines.

It uses 9.5-mm. film in Pathé chargers and, as will be seen from the photographs, is hand turned. The f 3.5 lens assembly is my own combination, and the form of view finder, which is explained later, was adopted with the sole idea of finding out how satisfactorily it would work. The shutter is of the rotary disc type, as this permitted experiments in exposure times to be carried out during the early stages of construction. The claw intermittent mechanism has the advantage of simplicity in design and it gives perfect spacing of the film frames with consequent greater steadiness of projection. The take-up spindle engaging in the charger is connected by spring cord direct to the crank. The footage indication is driven by a cam on the crank, and the pointer turns a complete revolution for 30 ft. of film.

## The Viewfinder

The viewfinder calls for a little explanation, though it is really quite simple in operation. As the two lenses have exactly the same focal length, it

follows that their images will always be formed at equal distances from the lens centres. Exactly in line with the film gate, and behind the viewfinder lens mounting, there is a frosted glass screen the same size as a frame. Thus there appears on this screen an image the same size and in the same focus as that which will eventually appear on the film. This image is magnified and made erect by a simple magnifying system up to the eyepiece, which is, I think, in the most convenient position. When in use, without guessing or measuring the



An interior view. The camera is hand-turned and takes the standard Pathé charger

range, it is possible to turn the adjusting ring on the viewfinder lens until the object appears in sharp focus with the certainty that the picture is in focus.

The tripod head gives all the necessary movements and is quite simply constructed so that it screws on to an ordinary portable tripod, which gives ample steadiness even while cranking.

## Difficulties Overcome

As will be appreciated, a number of difficulties cropped up during the construction, more perhaps with the design than with the actual manufacture. In fact, I had to construct two experimental cameras before I could obtain anything like a respectable mechanism. The first was housed in a cigar box whose joints had to be sealed in the dark room before taking a trial strip of film. The chief trouble was at the gate, where the film would jam, and each frame had countless exposures on it. The take-up mechanism was at times a source of trouble, and after many experiments with the



The completed camera ready for work

dogs which engage in the cylinder of the charger, I think, with all due respect to them, that Pathé should fit a second bearing on the charger cover.

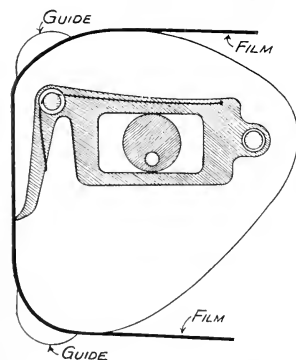
During the experimental period of the manufacture of this camera only one lens was used, and it was necessary to mark it off for distances. Doubtless it seems unusual to fit an adjustable lens to such a camera, but I was very keen on the idea from the start and it seems quite a satisfactory arrangement. To facilitate the marking off of the lens, I constructed a very simple instrument, a sketch of which gives the general idea.

## Checking Lenses

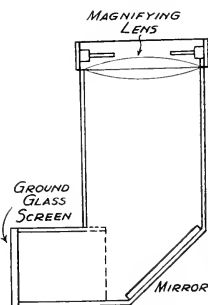
It consists of a short tube with a lens mounting at one end and the other cut off at an angle of 45°. The square tube

which holds the frosted glass is soldered at right angles to the tube. Incidentally, the frosted glass, or rather ground glass, is of very fine quality and was cut from a microscope specimen glass. To use the viewfinder, the claw mechanism is removed by one screw, and the

(Continued on page 455)



Principle of claw operating mechanism



Device for adjusting lenses

# SOME HINTS ON CASTING

## SOLVING A CINE SOCIETY PROBLEM

By ADRIAN BRUNEL

(Vice-President, Institute of Amateur Cinematographers)

I SUPPOSE there is method in all forms of even uncertified madness, though the effort to discover the method will often bring one near to madness. I know that underneath the label that surrounds the production of a film in a studio there is more method than madness and certainly more than is apparent to the uninitiated onlooker; but sometimes the outside onlooker, the average cinemagoer, finds his credulity so taxed that he can only assume that madness is part of the essential basis of picture-making—a strange artistic quality akin to genius that is beyond his commonplace comprehension.

To give a recent example. A friend of mine, a decent, well-balanced, clean living business man with a *penchant* for the pictures, asked me why Alfred Blank and Isobel Dash were cast as the King and the Queen in a certain production. It was rather more an angry accusation than a civil question, and his hardly concealed exasperation at the stupidity of film people was supported by a list of eight or nine substitutes which he claimed to be more suitable.

I replied that some of those he named were not available, since they either worked exclusively in countries not of the film's origin, or else they were signed up to rival companies; and as for the rest, their names were not of the same box-office appeal as those chosen. From this we proceeded to an academic discussion as to whether one should cast according to types or as to whether an artist was such a good artist that it did not matter if he (or she) were physically suitable for the character to be impersonated or not.

Here we have the first fundamental principle in casting, and it is for you to decide which policy you are to adopt. If you have not to consider box-office values you have only to choose one of two categories:—

- (1) The actors;
- (2) The lookers.

It is a well-known fact that some of the famous Russian directors have most of their principal roles played by types who are not professional actors—in fact, it is an exaggeration to state that these actors play their parts—they *are* their parts. As for the control of their emotions, the director does this—not the artists. If these lay figures do not react to his mesmeric influence he achieves his effects by technical tricks—by the positioning of his camera, by lighting, by cutting. Of course, it may be that an untrained actor is what they call a born actor, in

which case I suppose the clever tricknician is either grateful for this relief or else is furious at being deprived of an opportunity of showing what a clever fellow a really cinematic director is.

Personally I would always prefer to handle trained artists, but I will admit that one can get a certain amount of technical thrill in making an inexperienced but promising artist blossom under one's direction. But while I would always prefer to handle experienced artists, my first consideration in casting is physical suitability to the part. In short, don't be over-influenced to take the man with a reputation as an actor when he is

man can perform a few small operations which will give a general effect that is sufficient, when backed by Laughton's ability and intelligence in acting. I would not blame you, therefore, for choosing Mr. Laughton; I would.

A final warning against the artist who has a suspiciously exaggerated reputation as an actor. I cannot give you a better illustration of the kind of actor I have in mind than by quoting the description of the famous actor in Stephen Leacock's "Behind the Beyond." Leacock tells how the curtain rises and the famous actor enters the room on the stage; for two minutes the famous actor says not a



The make-up man is always standing by to remove the slightest defect. Here the camera man is testing the effect through a neutral filter

definitely unsuitable physically—particularly if you have perhaps a less good actor who is, however, a hundred-per cent. right physically.

Before making your final choice, you should always consider the possibilities of make-up, and if possible, you should take photographic tests of your candidates in make-up. Supposing you were casting Henry VIII and you were offered two artists—Charles Laughton and a very ordinary actor who happened to be the double of Henry VIII as we imagine him. Although Charles Laughton is really not like Henry VIII, he happens to be portly, he can grow a beard, he can dress the part, and the make-up

word—just does a number of dull and uninteresting things in a confident and proficient manner. By the way he does all these things, says Leacock, "you can tell he is a finished actor—finished years ago."

To conclude this generalisation on the subject of the Actor *versus* The Type, if you are wanting an actor and not a type, be sure that he is a genuine actor before you decide on him. Great acting is a thing apart—you can easily recognise this in such artists as Werner Krauss, Elizabeth Bergner and Lynn Fontanne. Good acting is a lesser thing we often confuse with great acting, especially when it is allied with marked personality, such

as with Garbo, Chevalier and Wallace Beery. Sound acting is exemplified by what we find and expect in most American films and it is the safe standard of acting for the director to set himself. If any of his artists can rise into one of the two higher categories he can congratulate himself.

As for the selection of types, whether they are competent artists or lay figures, a good deal more care could be profitably given to this than is generally done. I have known an amateur film-producing company cast their production in the most incredible system—actually it was no system at all, but a game of "Ena, Deena, Dina, Do!" The director had assembled round him the members of his society, nine of whom were prepared, expectant and anxious to act. He had 11 parts to allot. "You can be Gerald," he started, pointing to the most aggressive member of the party and giving him the part of the hero, for which he was totally unsuited; "you can be Alice," he continued, because the girl he selected had a car (which was always useful) and because she laughed more than anyone else and was considered to be, in consequence, the most popular girl in the society; "you can be Helen," he decided, because this gawky creature considered herself the belle of the coterie and was accepted as having sex-appeal because she occupied all her spare time in assuming that all the males of the party were lit up with excitement as soon as they approached her—or she approached them (which was more general). Actually it was the other way round and she was the one who became lit up, but no one suspected this. And so it went on, this stupid



How an enterprising cinematographer "covered" the British Amateur Skating Championship at Lingay Fen, where even the policemen wore skates

[Photo: Eastern Press Agency]

lottery of parts, until nine unsuitable people had been cast, when the remaining two parts were given to somebody's brother-in-law who happened to be home on leave and had nothing better to do, and to the cameraman.

This is not an exaggeration. You may even recognise something of the sort happening in your own experience. Of course, casting in public like this, with the prospective artists

present, is doomed to failure. Although a wise director will always ask for the co-operation of those who are competent to advise, he should have a free hand in making his choice, and the idea of proposed artists being present while parts are allotted should be out of the question. In fact, all discussions between the director and his advisers should be in the strictest privacy; further, only reliable persons should be admitted to these discussions, which may easily be scandalous and libellous. This advice applies equally to professional and amateur units and is worth up to £25,000.

Let us now proceed to do a little imaginary casting. The title of the film is "Trouble Browning" and concerns two families living in the same district of Sussex. They are the Jordans and the Gilmours, both distinguished brewing families—so distinguished, in fact, that the head of the Jordans is Sir Alfred Jordan and the chief of the Gilmour clan is Baron Gilmour, of Rye, an aristocrat of the Beerage. These two families have carried on a feud for some years, though not every one of them is faithful to his tradition. Here they are, with their descriptions:—

#### *The Gilmours:*

- (1) LORD GILMOUR—a tyrant, a martinet and a miser.
- (2) MATTHEW GILMOUR—his son, aged 46, surly, embittered, harsh like his father.
- (3) MRS. GILMOUR—Matthew's wife, crushed, meek, silly and sweet.
- (4) DEREK GILMOUR—their son, aged 22, rebellious, outspoken, daring, intense, rather masterful with women, but distinctly lovable.

(Continued on page 444)



Lent by the L.M.S., two completed railway coaches were used in the B.I.P. picture, "Love At Second Sight." The camera truck was pushed past the stationary coaches to get the illusion of movement

[Fox Photos]



# "FATHER OF THE TALKIES"

Eugene A. Lauste

By Colin N. Bennett

IF there is one thing a journalist should fear to do, it is to play the part of contemporary historian. Each and every claim to priority in no matter what, and no matter on whose account it is made, will be fiercely contested from some quarter or other. The truth is that invention proceeds by far smaller steps than is popularly supposed. Scarcely a man thinks of anything but someone else has "almost" got hold of the same idea, system or process at an earlier date.

## Small Steps

How truly all this applies in the realm of cinematography those will know best who have been in touch with its development almost from birth upwards. Even to-day it is unsafe to talk about the "inventor of cinematography" when in a group of moving picture veterans, though it may be conceded that the father of commercial moving pictures was the late William Friese-Greene, inasmuch as he it was who first thought out, and called the attention of the trade to, a workable system of animated picture projection from a celluloid picture film. Friese-Greene, accordingly, goes into history as "Father of the Movies,"

which leads us to the obvious question: "Who is 'Father of the Talkies'?"

There seems to be no doubt whatever concerning the answer. Eugene A. Lauste is the man, inasmuch as he was first to put up to the cinematograph trade successful demonstrations of a "sound on film" projector. This he did in the early summer of 1916, at least one of these demonstrations being contemporarily recorded in the *Kinematograph Weekly*, which was at that date, as at present, an acknowledged organ of the British moving picture industry.

M. Lauste is a Frenchman who can claim among his personal friends that great pioneer of movement analysis, M. Marey. As a young man M. Lauste went to America and for some years worked under Thomas A. Edison in the Edison laboratories at Orange, New Jersey. Later, when commercial moving picture making started in that country, he became technician to the American Biograph Company. It was M. Lauste who actually operated the electrically driven Biograph camera with which was made the film of a railway train in motion which, later, on its public exhibition, caused old ladies to faint with apprehension when they thought they were going to be run over.

## A Brixton Demonstration

The place where M. Lauste staged his early demonstrations of sound on film making and reproduction was not America, but Brixton, London. His system was, in many of its points, strikingly similar to the present Western Electric system, though in one particular it was entirely unlike, for while the Western Electric system has its sensitive wires mounted parallel with the light slot, so giving a variable density record, M. Lauste, at any rate in the demonstrations above referred to, mounted his sensitive wires at right angles to the slot, so securing a variable area record, as shown in the reproduction of an actual clipping of his 1916 sound film. The projection system he used for combining sound with the picture was by "double-heading." Separate sound and picture films were run synchronously upon two reproducers, the sound track upon the sound film occupying, as may be



A specially autographed photograph of M. Lauste, sent to the author

seen, practically the whole useful film area. As a result, the rendering was excellently clear. It will be noticed that the Lauste sound film is without perforations, it being considered that, since it ran continuously, a simple friction feed would suffice, which, over short test lengths, at any rate, it actually did do.

M. Lauste, among other things, had to make up his own photo-electric cells. Those were days long before Case had got busy upon the problem, and the only cell known was the selenium one. Readers who have experimented with selenium cell-making will be aware that slight differences of manufacture have a great deal to say as to this cell's response, so we shall hardly blame M. Lauste if he kept to himself actual details of the way he produced a cell of so fine a performance as to give really good reproduction of speech and piano music, the most difficult tests of all.

## The War Intervenes

Why, if M. Lauste had got so far on the road of commercial sound reproduction, did he not complete the journey and reap for himself a rich harvest, instead of merely living out his days on a well-earned stipend granted by leading talking film makers of America? For one thing, the war came to a climax at the same time as his life's work and temporarily blotted it out from the mind of man. For another thing, M. Lauste was before his time, in that the valve amplifier

(Continued on page 453)



Portion of M. Lauste's original sound film (slightly enlarged)

# LAMPS AT LOW COST

## Home-made Studio Lighting for Amateurs

By **J. L. BACON**, Assistant Hon. Secretary British Association of Amateur Cinematographers

**EDITOR'S NOTES:** Judging by the entries in our Hints and Tips Competition, and in particular this article, it looks as if Woolworth's will soon have to start a Cine Department! These lamps are just what the average Cine Society needs

ONE of the chief drawbacks to interior cinematography for the amateur to-day is the rather high cost of adequate lighting equipment, and, while modern high-speed panchromatic emulsions have made it possible to get excellent results on a limited set with only two or three of the many small, high-efficiency units on the market, yet the need is often felt for an enlargement of the camera field, and for this more light is necessary to obtain equivalently brilliant results.

Yet with judicious use of solder, sheet tin, and a little ingenuity, it is possible for the keen amateur to construct amazingly efficient units, which, although not up to the standard of their more expensive professional brothers, will be found adequate for the requirements. The writer proposes to describe three such units which he has recently constructed, the basis of each being some domestic utensil.

Firstly, a stand lamp, which can be built for fifty shillings, complete with bulb, and is designed for modelling and picking out the action of the shot rather than background lighting.

The basis of this is an ordinary dustbin (preferably new!), 14 in. in diameter, and it is capable of taking a 500 to 1,500 watt lamp. The lamp burns vertically, and behind it is an aluminium reflector. The reflector is 13 in. in diameter, and was hammered out of 16 gauge aluminium and buffed by a firm of motor coachbuilders. The radius of its curve is approximately 18 in.

### Making the Lamphouse

The lamphouse itself is made as follows. First the handles are removed from the dustbin, it is laid on its side, and top and bottom positions are found on its circumference. At the top a hole 6 in. square is cut for ventilation purposes; the cowl for this is made out of sheet tin in the form of a box with the bottom missing and a lid about  $\frac{3}{4}$  in. too large. The lid is raised about  $\frac{1}{2}$  in. above the level of the edges and soldered into position on four lugs, one at each corner; the whole is then soldered into place on the top of the dustbin.

Allowance should be made for the curve of the lamphouse when cutting out the strip for the sides of the cowl.

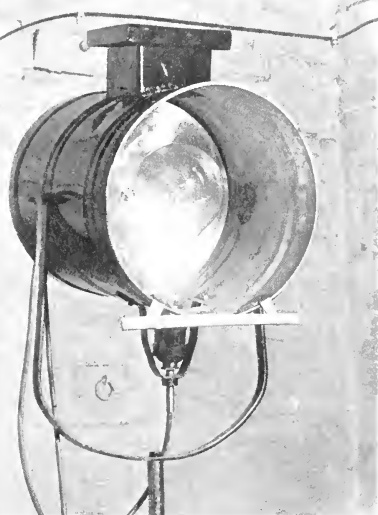
Next the lampholder is added. This consists of a G.E.S. fitting mounted on a U-piece and bolted to the underside of the lamphouse, and outside it. The best position for this is about 7 in. from the lip, and here a hole is cut to accommodate the base of the lamp. It is advisable to make

mounted on a suitable base. In order to mount the whole lamp on its stand, it is necessary to find an approximate point of balance, and to drill two holes in an equivalent position at the sides of the lamphouse; into these bolts are soldered, and the whole is mounted on a large U-piece made from  $1 \times \frac{1}{2}$  in. wrought iron. Such refinements as a frame for a diffusing screen can be added if desired. The photograph shows this latter half finished.

(TOTAL COST: Dustbin, 4s.; reflector, 5s.; base, 5s.; gas barrel, 5s.; G.E.S. fitting, 2s. 6d.; tin and wrought iron, 2s. 6d.; bulb, 22s. 6d.; sundries, 3s. 6d.) When ordering the bulb, a brand with a fairly bunched filament should be chosen, in order that it may closely approximate the more efficient and more costly flood-light type of bulb.)

### A Cheap "Flood"

The second unit has been affectionately dubbed "The Woolworth Flood," because it is made entirely from bits purchased at that famous store. It is a 1,200 watt general-purpose flood lamp and was constructed for a total cost of 13s., including bulbs. The basis of the lamp is a large tin "washing-up" bowl, and in it are fixed twelve bayonet fittings, four in the flat base in the form of a square, and the rest evenly spaced round the rim of the bowl, pointing towards the centre. If the



A 1,500-watt floodlamp made with a dustbin

positions of the fittings are carefully measured, it will be just possible to fit twelve 100 watt bulbs inside the bowl. The unit gives off a very even, soft light, and is ideal for top lighting or as a general background flood.

### The Stand

A telescopic stand for the lamp can be made from lengths of gas barrel, sliding inside one another, and

The third and last is a small, very handy unit, most suitable for top lighting, but also useful for lightening dark patches on the set. The size of the holder is just right for a 150 watt bulb, and it should be noted that, due to the inaccuracy of the reflection, a pearl lamp should be used instead of a clear to rectify this deficiency. The lamp is made up of an aluminium pudding-basin and a flour-sifter of the same metal, both purchasable at Woolworth's. The bottom is removed from the flour-sifter, care being taken

not to damage the flange (the bottom is spun on to the main body). The pudding basin is then inverted and the inside diameter at the wide end of the sifter is marked out on the flat bottom of the basin. A hole is cut about  $\frac{1}{4}$  in. smaller all round than this marking, and the rim of the hole bent up to form a flange, as shown in the photograph. This flange can be started with a pair of pliers, and finished by very gently hammering over the edge of a piece of wood. Care should be taken not to split the metal in doing this. The diameter of the hole should now be sufficiently large for the sifter to be a tight push fit inside it; the latter is rammed hard home and a series of indentations are made with a centre-punch round the inside edge of the hole an  $\frac{1}{8}$  in. from the lip to rivet the two parts tightly together. The bayonet fitting is then fixed into the lid of the sifter. It will be found that by punching out the spaces between one ring of perforations in the sifter-

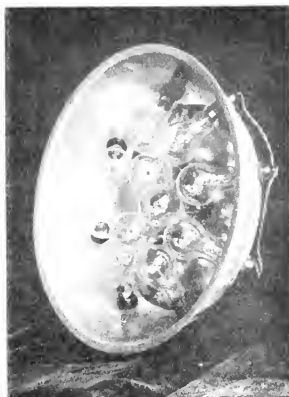
## VOLTAGE BOGY DETHRONED

By G. P. KENDALL, B.Sc.

**L**IKE all other rapidly progressing arts and sciences, photography is hampered at many points by rules and regulations originally laid down to meet conditions which have since ceased to exist.

Unless we stop to think now and again, we find ourselves continuing to honour those rules, and thereby limiting our work long after the need for so doing has passed away. For example, this voltage variation business — most of my readers must have seen it stated that the normal fluctuations in the mains voltage make it impossible to give any definite rules for exposure when working with artificial light.

That is a dictum of which I have



A 1,200-watt "Woolworth Flood," made for 13s., including bulbs



A handy 150-watt top lighting unit. This photograph shows the lamp equipped with a clear bulb, but in practice a pearl bulb should be used

head a hole just the right size to take the bayonet fitting will be made. It should be noted that actually the lamphouse is fixed to the shade fitting in the same way that the shade frame is fitted to it in a standard lamp, utilising the threaded ring provided for that purpose.

No doubt many other ideas will suggest themselves to the enthusiast, and even if they may sound somewhat complicated when set out on paper, don't be disheartened, but try them in practice, and you will be surprised and gratified with the results.

**COME AND SEE US  
AT THE "IDEAL HOME"  
EXHIBITION**

grown very suspicious in recent years, because I have all along had a feeling that it was really based upon the imperfect colour-sensitivity of the early types of emulsion. I was confirmed in this belief by the fact that I happened to know something of the way the colour of the light from an incandescent lamp varies with the voltage on which it is running.

You see, the nominally "white" light of such a lamp really contains a considerable excess of yellow and a great deficiency of blue, hence the well-known difficulty of judging colours with such illumination.

Now a slight drop in voltage reduces the yellow light by only a trifling amount, but the proportion of blue goes down heavily. Since, however, the blue was already only a small

fraction of the total it is found that the visual brightness of the light is not much reduced.

Similarly a small increase in voltage puts up the yellow only a little and the blue quite a lot. For the same reason as before, the eye does not report a very marked change in brilliance.

But suppose, instead of using the eye as our indicator, we judged the light by making exposure tests with one of the earlier types of photographic material, or the kind we now call orthochromatic. These emulsions are sensitive chiefly to blue, and are very little affected by yellow and red, and so we should get very different results.

We should actually be dependent almost entirely on the little bit of blue in the light, and we have seen that this varies quite considerably with only slight changes of voltage. If, then, we judged solely by the results of our exposure tests we should be forced to the conclusion that the light had varied greatly.

Nevertheless, it has been my experience, and no doubt that of others, that the normal very small variations in the voltage of the ordinary "good"

(Continued on page 432)



The 150-watt unit suspended for action

## VOLTAGE BOGY DETHRONED

(Continued from page 431)

electric mains do not produce effects which the eye can detect, nor can they be observed with the visual type of exposure meter.

It is therefore permissible to ask whether they can really be so important when we are using the modern type of highly colour-corrected super-pan. film. Such emulsions "see" colours very nearly as the eye does, and are no longer dependent upon the blue for their sensitivity, although some are still a trifle inclined to over-emphasise it.

The tendency is now so slight, however, that I think it is high time to revise our ideas about artificial light questions, and with a view to obtaining some definite information on the point I recently made some measurements on the light emission of a standard half-watt bulb at varying voltages.

As my indicator I used the Weston "Photronic" cell, which I believe has a response to colour mixtures very similar to that of the latest super-pan. stock. The results should therefore be a reasonably accurate guide to the photographic value of the light at the various voltages investigated.

The bulb was of the 150-watt size, rated for 150 volts, and I ran it at voltages both above and below this figure. Actually, I went quite a long way above in order to get some data on the effect of considerable over-running, and I include these figures in my table for their general interest, although they have no bearing on my present subject.

The output of the cell I recorded as "Light Units," and while these are on a purely arbitrary scale they can be taken as an accurate measure of the light emitted by the lamp:—

VOLTAGE.	LIGHT UNITS.
130 ..	27
140 ..	35
145 ..	40
150 ..	44 { (normal output)
155 ..	50
165 ..	61
190 ..	98 { Severe
210 ..	129 { over-
230 ..	160 { running.

In examining the table of results note that a drop to 145 volts from the normal 150 produces a fall of only 9 per cent. in the light, and an increase to 155 gives a rise of only 14 per cent. ! To get a change equivalent to one whole stop it will be seen that a variation of something like 20 volts is needed, which seems to prove my point pretty conclusively, so far as super-pan. film is concerned.

These results, I think it will be agreed, show that it is time to forget the boggy of voltage variation, standardise our lighting arrangements, and proceed in full confidence that we shall get all the uniformity of exposure we have any right to expect in this world !

## I.A.C. LATE NEWS

### I.A.C. Cine Fellowships

THE inaugural Meeting of the Kingston Ciné Fellowship on the evening of Wednesday, March 7, was held in the studio of Messrs. Durbins, 24 Market Place, Kingston.

The studio was filled to capacity and there was an excellent display of films provided exclusively by the Institute, including the prize-winning films from the International Contest and two American prize winning films. All of these created considerable interest amongst the audience.

A vote of thanks was passed to the I.A.C. for providing the excellent programme and also to Messrs. Durbins for providing light refreshments during the evening, and the loan of their studio.

### Meeting at Newport, Mon., February 25

' First Meeting of the I.A.C. Ciné Fellowship at Newport, Mon. The

## WELCOME TO THE IDEAL HOME EXHIBITION

OLYMPIA, APRIL 3rd to 28th,  
1934

This is the Cine event of the year. Your Institute will be there again taking News Reels of Events.

**EVERY I.A.C. MEMBER MAY  
HAVE A FREE TICKET OF  
ADMISSION by writing to the  
Hon. General Secretary.**

beautiful film "White Hell of Pitz Palu" from the Pathéscope library was shown to a very appreciative audience. Also during the evening a humorous Newport News reel (some news of which was not exactly authentic) was also projected, for the amusement of all, by the organiser, who was also responsible for the taking of the reel—a thoroughly enjoyable evening.

### Fellowship Rambles

We have had quite a lot of replies from members who wish to join the I.A.C. Cine Fellowships' ramble on Easter Monday, and we are looking forward to a very pleasant day.

You will remember that we wished to hear from members who would undertake to lead rambles during the summer. Mr. C. W. Watkins has kindly offered to lead a ramble from Dorking, to Westcott, Rammore and Leatherhead (where a bathe can be had at the West Wing Pool) on Sunday, June 17, and also to assist in organising a similar ramble on Whit Monday, May 21.

## SPECIAL NOTE

Will experienced members who can find time to assist on the I.A.C. stand kindly write at once to the Hon. Secretary giving dates and times when they can volunteer? Thank you!

**LOOK OUT FOR A GREAT CINE  
"FELLOWSHIPS" SCHEME  
IN WHICH EVERY MEMBER MAY  
TAKE PART. THIS WILL BE  
ANNOUNCED IN THE JUNE  
ISSUE OF OUR OFFICIAL ORGAN—  
"HOME MOVIES"**

### WALKING BY ITSELF

(Continued from page 419)

hungry cats. Begging, being pushed down. Shot of Simon, old and wily. He stalks off with great dignity. Track at angle down passage and into kitchen. Saucer of milk on floor by Cook. Simon laps. Dissolve to children. Dissolve to Poo on Chinese rug in luxurious room of girl. Kitten mewing. Savages praying for rain in Equatorial Africa. Fade out.

Fade in. Moon in dark sky. Window of children's bedroom. Moon through panes. Faint sound of tomtoms. Nurse draws curtains. Children in bed with Simon. Nurse turns out light. Simon's eyes open like head-lights. Child's sleepy hand falls away. Simon slips from the bed. Sniffs the night. Poo, next door, sniffs the night with waving tail.

[From this point onwards everything is more serious, the cats have come into their own. Camera entirely from cat level. Music picks up and continues.]

Cats stalking. Long grass. Twigs. . . . All the shots we want to take of the wilds; instead of tigers and lions—cats. / Building up to approach of Poo and Simon. Humans utterly forgotten. Pounce: grass closes over the forms of two cats. Grass, leaves, rain, wind. . . . Fade out.

[Night section is about 25 per cent. of the film.]

Fade in. Camera follows cat tracks on flower bed. Lens moves in and up to fill the screen with gigantic flower. More tracks. Fade out.

## SOCIETY REPORTS

WE would like to draw attention to the fact that each month, under the heading "News of Cine Societies," we publish the latest date for receiving club reports. In spite of this we continually receive reports after this date, and the members are naturally disappointed when they do not find their news included. May we remind secretaries that unless we receive their reports by the date mentioned we are unable to publish them ?

# A BRITISH "SIXTEEN" SOUND-ON-FILM CAMERA

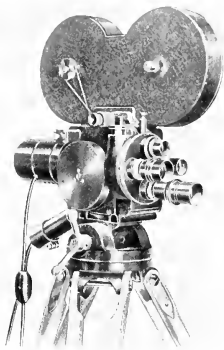
## First Details

THE two photographs herewith depict the single system 16-mm.

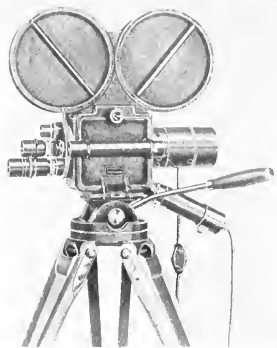
Sound-on-film camera manufactured by Mr. N. Marshall, of Nottingham. The instrument has a businesslike appearance, and has been designed to stand the comparatively rough usage which such a machine is bound to receive during transport. The camera is equipped with 400 ft. capacity film chambers which are loaded with the single perforation 16-mm. S.M.P.E. standard film obtainable from either Kodak or Gevaert, Ltd. 100 ft. daylight loading spools can be used if desired. The film chambers are removable by means of a quick release plunger and are provided with light traps which close automatically when the door of the camera is opened. Variable density recording is used, and the recording lamp can be removed in a moment for safe transport and is automatically re-set when clipped on to the body.

A four-lens turret is fitted and direct focusing employed, and a matched variable view-finder is stand-

ard. The drive comes from a 24-volt speed-controlled motor of ample power, and this, as well as the amplifier to



Three-quarter view of the Marshall  
Sound-on-Film Camera



Side view of Camera ready for work

which reference will be made later, takes the current from two 12-volt accumulators.

The gate of the camera employs side tension only and is made of stainless steel. The intermittent is of special hardened steel and is stated by the makers to be capable of being run up to a speed of 240 frames per second.

For news reel and expedition work a transverse current microphone is supplied and a light portable microphone stand is included.

## NEW BELL-HOWELL CAMERA Magazine-Loading and Low Cost

OUR two pictures show the new Filmo 121—the latest addition to the Bell-Howell line of precision cameras.

Instead of the conventional daylight loading spools the new model uses 50-ft. magazines which are loaded into the camera in daylight by simply opening the back of the camera, inserting the magazine and closing the door again. Provision is made for two speeds, 16 and 24 frames per second, together with single frame exposure. There are two finders—spy-glass type and waist level, and the lens is a Cooke  $f/3.5$ , 20-mm. fixed focus. As it is fitted in a standard mount, it is interchangeable with any other Filmo lenses, including the  $f/1.8$  for Kodacolor.

The frame of the camera is made of die-cast aluminium, covered with Fabricoid, with plated fittings. It measures  $2\frac{1}{2}$  by  $3\frac{1}{2}$  by  $5\frac{1}{2}$  in. and

weighs two pounds. The price for this country is not yet finally decided, but it is expected to be between £20 and £25.

On the side of the camera is a neat built-in exposure guide, giving stops to use for every season, time, and subject in every kind of light. The leather handle snaps flat on the top when not in use. Naturally there is a tripod bush.



Right : New Bell-Howell  
"121" Camera

Below : Loading the Camera  
with a Cassette



## THE GOOD COMPANIONS

(Continued from page 418)

the picture, should be able to teach us a great deal. I for one should be very glad to have 'still' photographers as members of this branch, and should consider it a favour if you would be good enough to mention this fact in HOME MOVIES AND HOME TALKIES and *The Home Photographer and Snapshots*."—E. W. BERTH-JONES, Leader Altrincham Circle.

## U'pminster and District

Formed in January, this Circle is now making rapid strides, membership has increased and headquarters have been established. Outdoor productions are scheduled to start in May, when it is hoped a film will be taken of the May Festival. Newcomers can feel sure of receiving a hearty welcome.

## Scarborough

Mr. H. Reeves, the energetic leader of this Circle, has raised large sums of money for different good causes in which he is interested, by means of his movie camera and projector. During the past winter alone he has in this way handed more than £250 to various charities.

Last month he gave an entertainment in the Scalby Parish Hall as his contribution to the special effort that is being made in aid of the District Red Cross Society. On this occasion, after all expenses had been paid (hire of hall, etc.), a sum of £10 2s. was given to the Red Cross.

(Continued in column 3)



Produced by Fox Photos in collaboration with "HOME MOVIES AND HOME TALKIES."

The April issue of this news-reel maintains its usual high standard, and includes the Boat Race and the Grand National among its sporting items, as well as a selection of up-to-date features from all over the country.

Mr. Reeves, who is a great traveller, showed several of his travel films, which interested everyone, and a special news reel of Scarborough events. Another picture which fascinated his audience was Mr. Le Grice's beautiful film "The Swan," which was awarded the HOME MOVIES AND HOME TALKIES Gold Medal, and lent to Mr. Reeves by HOME MOVIES AND HOME TALKIES for this occasion.

In a letter, Mr. Reeves says, "I should like to see a few more movie-makers using their cameras and projectors in this way—there is nothing more interesting!"

We agree with Mr. Reeves and should be glad to hear from other Circle members who have done, or contemplate doing, good work of this kind.

## "HOME MOVIES" CINE CIRCLES

### TO ALL INTERESTED IN SIMPLE MOVIE-MAKING

would like to get in touch with a few fellow-enthusiasts who might care to consider the possibility of arranging regular meetings at home for the purpose of seeing and discussing each other's films, planning picture-making outings, etc., and generally co-operating in a friendly spirit for the benefit and amusement of all. Please write in the first place.

NO HIGHBROWS

NO FORMALITIES

NO SUBSCRIPTIONS

## Home Movie Opportunities for April, 1934

## APRIL

2	Bank Holiday	
2	Ancient Custom of Egg-rolling..	PRESTON.
2	Gaelic Festival commences ..	SLIGO, IRELAND.
2	Motor Racing .. ..	BROOKLANDS.
2	London Van Horse Parade ..	REGENT'S PK
2	Race Meetings at .. ..	KEMPTON PK. & BIRMINGHAM.
3-7	Open Hard-court Tennis Tournaments .. ..	FELIXSTOWE.
4	Royal Artillery Race Meeting ..	SANDOWN PK.
6	Annual Clay Pigeon match ..	GATEHOUSE.
6-7	Public School Sports .. ..	WHITE CITY.
7	Wales v. Scotland (Hockey) ..	GLASGOW.
7	Seven-a-side Rugby .. ..	GLASGOW.
9-14	Boys' Chess Championship Congress .. ..	HASTINGS.
10	Ancient "Hock-Tide" Custom ..	HUNGERFORD.
10-21	Beauty, Health and Fashion Fair .. ..	MANCHESTER.
11	Ireland v. Scotland (Amateur Soccer) .. ..	IN IRELAND.
11-12	Ladies' International Golf Meeting .. ..	RANELAGH.
13	Prince of Wales Opens Scout Show .. ..	GLASGOW.
13-14	Bogside Race Meeting .. ..	IRVINE.
14	England v. Scotland (Soccer) ..	WEMBLEY.
16 to Sept. 15	Shakespeare Dramatic Festival ..	STRATFORD-ON-AVON.
17-19	Craven Race Meeting .. ..	NEWMARKET.
17-19	Gipsy Fair .. ..	BRIGHTON.

## APRIL

17-19	National Hunt Steeplechase Meeting .. ..	DUBLIN.
18-19	Steeplechase Race Meeting ..	CHELTHAM.
20-21	Races .. ..	AYR.
23	St. George's Day .. ..	
23	Annual Service of the Order of St. Michael and St. George at St. Paul's Cathedral .. ..	LONDON.
23	Shakespeare's Birthday Celebrations .. ..	STRATFORD-ON-AVON.
23-26	Army Golf Championship .. ..	ST. ANDREWS.
23-28	April Pleasure and Agriculture Fair .. ..	LINCOLN.
24-25	North of Scotland Open Amateur and Professional Golf Tournament .. ..	INVERNESS.
24-26	Spring Race Meeting .. ..	EPSOM.
25-26	Ayrshire Agricultural Show ..	AYR.
26	Australian Cricketers arrive in London .. ..	
27-28	Spring Race Meeting .. ..	SANDOWN PK.
28	Cup Final .. ..	WEMBLEY.
28	J.C.C. International Trophy Races .. ..	BROOKLANDS.
30 to May 4	Dunlop-Southport Professional Golf Tournament .. ..	SOUTHPORT.
30 to May 5	Hard Court Tennis Championship .. ..	BOURNEMOUTH.
30 to May 12	Beaufort Polo Spring Tournament .. ..	NORTON, nr. BATH.



## The Merry Reel

By "Reeler"

THE maid staggered into the room bearing a gigantic parcel.

"Hullo," I said, "what on earth's this?"

"I couldn't say, sir," she replied; "a chauffeur left it just now, simply saying it was for you."

Somewhat puzzled, I removed the outside brown paper and found a box within. Inside this box, wrapped up in yet more paper, was another one of somewhat smaller size.

Just then I happened to notice the date marked by the calendar on the mantelpiece. An examination of the label showed that the handwriting of the address was undoubtedly Flippersfield's.

I rang the bell. "I don't think that I shall want this parcel," I said to the maid when she entered. "You may find it useful in the kitchen."

Then I sallied out to deal with Flippersfield, as people of his kidney should be dealt with on the first day of the glorious month of April. I ran

quickly before they put the contents into the soup or something. I had to insist upon rather careful packing for it contains that bottle of concentrated sulphuric acid that you asked me to get you the other day."

I fled like the wind, arriving just in time. Then I strolled back again to the tea-mongery, where I found Flippersfield still groaning.



I fled like the wind

"Look here," I said, "these people here want stirring up a bit. Let's go round and make April Fools of all the great ciné folk. It would be the greatest fun in the world."

Flippersfield agreed with alacrity. He insisted, though, on going home first to fetch his ciné-camera so that he could make a film of All Fools' Day happenings in Sploshbury.

The first person we met was the Curate, the Rev. Septimus Poffle.

"Good morning, Poffle," I cried. "Have you heard that the Vicar was looking for you?"

"Oh, is he really?" inquired the Curate. "I'll run off at once. Tell me where he is to be found?"

"Why," I replied, "he's right at the other end of the town, I'm afraid; up at the new Mission room."



The Vicar's looking for you

The Rev. Septimus set off almost at the double, whilst Flippersfield and I followed to see the fun.

We got to the Mission room. The Curate entered, so did we. Within was the Vicar, the Rev. Percival Slopleigh.

"Ah, Poffle," he exclaimed. "How providential. I had sent for you, but hardly hoped that you could get here

so quickly. I want to discuss the meeting of the Society for providing the South Sea Islanders with Braces."

I heard the whirr of Flippersfield's camera, and glancing round found that its lens was directed towards me.

Pulling myself together, I greeted the Vicar with a smiling "good morning."

The Vicar is rather good at registering expressions of this, that, or the other emotion. I was therefore not to be deceived when a frozen look of horror transfixed his countenance and he yelled "Look out behind you."

"It's the first of—!" I began, and then I knew no more.

When I had come to myself again I gathered that he had seen the plaster bust of Julius Caesar rocking on its pedestal under the influence of the gale blowing through the open window and had done his best to warn me. Under the influence of a draught containing something with more backbone than the wares of Ye Olde



"—Take that you . . . !!!"

Englysshe Tea Shoppe I was soon myself again, and was relieved to find that I had sustained no serious damage.

"Glad to hear that," smiled Flippersfield, "for I managed to get quite a good shot of your eclipse."

I joined as best I could in the hearty laughter which ensued. Then I suggested that we should all go and see what could be done about giving General Gore-Battleby a greeting proper to the Glorious First.

Off we trooped to the General's house, one member of the party at any rate determined that all previous *contresens* must now be retrieved.

The General was in his garden, busily engaged in trying to sort out on the lawn about a mile of film which had coiled itself into the kind of tangle that I had previously believed to happen only to fishermen. To judge by the empurpled condition of his countenance and the equally empurpled remarks that were flowing



"You may find it useful in the kitchen"

him to earth having his morning coffee at "Ye Olde Englysshe Tea Shoppe," the very up-to-date bun foundry which decorates the High Street of Sploshbury.

"Good morning," I cried. "Have you heard about the revolution in ciné projectors?"

"Oh, yes," beamed Flippersfield, "I've heard about it, but I understand that it is only for cranks. Sorry," he said seeing the look of anticipation fade from my visage. "Sorry, but I happened to take particular note of the date just before I came out. Oh, by the way, did you get that parcel from me just now?"

"Like you," I remarked, "I did not allow the date to pass unnoticed. I did not go on unpacking until I came to the brick or whatever it was. Hard luck, old chap, but I gave it to the maid, saying that they might find it useful in the kitchen."

"Then if I were you," snapped Flippersfield, "I'd run home pretty



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from him, the General was in no state for light badinage. Still, the better the day the better the deed has always seemed to me a good motto.

"Hullo, General," I called. "I say, I hope you will excuse my mentioning it, but you have got a pretty big hole in your left sock."

Of course, the General *should* have said: "I can't see any hole. I'm sure there isn't one." And then I *should* have replied: "Well, if there isn't a hole in the top how on earth did you put it on?"

That was the theory.

Actually, the General got his piece all wrong.

"You are the fourteenth blankety-blank—explosion, earthquake—fool who has told me that already this morning," he bellowed. "I know I have a hole in my sock. I like to have holes in my garden socks. They keep the feet cool. But I won't have flat-footed, lop-eared, cross-eyed, spindle-shanked sons of guns telling me so. Take that, you... \*\*\* —???"

I suppose I must have taken it, for when I came to the Vicar was applying a steak to my left eye whilst the Curate was looking longingly at the contents of a tumbler that he held in his hand. Brushing aside the steak I seized the tumbler and rapidly became myself once more.

"I only hope," remarked Flippersfield, "that f/6.3 was about right. I hadn't time to change the stop; it all happened so quickly."

After a further dash of liquid first-aid I was sitting up and taking notice again. I explained the whole thing to the General, who was profuse in his apologies.

"Let bygones be bygones," I murmured, "so long as you all come round and help me to conduct upon Mrs. Motherspoon - Waterbiffle (I pronounced the name, of course correctly, Moon-Wiffle) the rites proper to the day."

They agreed instantly and the augmented party set forth once more.

The dear lady was engaged in watering her lawn with the help of a long hosepipe.

"Mind that grass-snake behind you!" I yelled, springing across the lawn.

Mrs. Motherspoon-Waterbiffle swung round. So did the hose. I dodged hastily to the right. So did the nozzle of the hose. In fact, wherever I dodged the nozzle seemed not merely to follow, but to anticipate my gazelle-like springs. I was conscious of only two sounds; the splashing of the water and the buzzing of Flippersfield's ciné-camera.

"Thought you'd be coming round as it's the First of April," cooed the dear lady, "so I got the hosepipe ready. The pressure's always best at about this time of the morning."

\* \* \* \* \*

Look here, Flippersfield," I said a little later, "You don't really want

that film, do you? I'll give you two virgin reels in exchange for the contents of your ciné-camera."

"Done," laughed Flippersfield. "Since it was the First of April and you were the star artist I made all those shots without a reel in the camera."

And who was the silly ass who once wrote:

"Oh, to be in England  
Now that April's here"?

**A New Light for the  
Baby Pathe  
CORRECTION NOTE**

ON page 385 of our March issue a lighting circuit is shown in which the plug is illustrated as connected with the main, and the socket by the lamp-house assembly. While this scheme works satisfactorily it is advisable to use a safety connector in which the pins connected at the main are not exposed, otherwise there is a danger of shock, and if the plug is dropped on to a metal surface the house fuse may be blown.

Suitable connectors of the safety type are available from any good electrician's shop.

**A NOTE TO CONTRIBUTORS**

The Editor will be pleased to consider contributions for publication in "The Home Movies and Home Talkies." Fully stamped packing should always be enclosed for safe return if unsuitable.



# CAN YOU DIRECT A SEQUENCE?

## INTERESTING "HOME MOVIES" COMPETITION

**Closing Date April 30th**

**I**N order to encourage home movie-makers to achieve a higher standard of film production, we have decided to offer a prize—or rather two prizes, a Gold Medal and a home ciné projector—for the best film of any of the specimen sequences described in Mr. Adrian Brunel's new book, "Filmcraft." The Competition is open to both societies and individual workers and the closing date has now been extended in response to readers' requests to April 30, so as to enable use to be made of films taken during the Easter holiday. The announcement of the name of the prize-winning individual or society will be made in the June (second birthday) number of HOME MOVIES AND HOME TALKIES.

### Mr. Brunel to Judge

Mr. Brunel himself has kindly consented to take part in the final judging, and in awarding the prize special consideration will be given to how far entrants have followed the precepts set forth in the book. By allowing a choice of sequences in the imaginary film, "Worse Than Death," it will be

possible for almost everyone to find something which can be simply staged, as elaborate sets are not necessary. The sequences can be either indoor or outdoor and the length of the film should be not less than 100 ft. and, not more than 200 ft. The Competition is open to 9½-mm. or 16-mm. film equally.

### THE PRIZES

A "HOME MOVIES" GOLD MEDAL AND

A PATHESCOPE 200 B PROJECTOR

OR

AN ENSIGN 100 B PROJECTOR  
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Here, then, is an excellent opportunity for ciné societies. Mr. Brunel's current article gives many hints, and meanwhile all would-be entrants should

make a point of obtaining the book in question without delay. It can be purchased at any bookshop for 3s. 6d., or obtained direct from Messrs. George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2, price 3s. 9d. post free. Quite apart from the value of the apparatus offered, the winning of the HOME MOVIES AND HOME TALKIES Gold Medal for this Competition will be no mean achievement, and we are sure it will be eagerly sought after.

### Conditions

Readers who propose entering for this Competition should notify the Editor by letter as soon as they have come to their decision. Lone workers who desire to collaborate with others in their district should also write to us in order that, where possible, they may be brought together.

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## Official Announcement & Monthly Notes

### PICTURE PROBLEMS

**A**PRIL, laughing and sobbing, brings its picture possibilities and problems. What are you going to do about it?

You have no doubt checked over your camera to ascertain its fitness for the work in hand, but perhaps there is some little defect that requires attention. Write to **L. C. Registered Associate Dealer** will be able to help you.

Then, again, you may wish this year to improve or alter your technique. This year, for instance, you are going to try your back with super-Sensitive Panchromatic, but the working conditions, exposures, filter factors, and other requirements will be different from those you can find in all this out yourself by paying 17s. 6d. for a 50-foot reel, and carrying out a series of tests. The I.A.C., on the other hand, can give you all this detail obtained as a result of a series of tests by experts, carried out on behalf of the membership. The Institute's Annual Subscription costs only 10s. 6d., and, after you have had this question answered, you will still have a year's service coming to you. (If you are newly joining, you will have to pay an entrance fee of 10s. 6d., but this is only payable for the first year.)

This Membership fee will not only bring you the service of Technical Advice, but also each month you will get a copy of the Institute Bulletin, the book which has been described in glowing terms by both amateur and professional alike because of its first-hand, practical, authoritative contents. Each month it will tell you all that is up-to-date in cinematography. Everybody is catered for, particularly the beginner, whose needs are served by such things as exposure charts, filter factors, notes about new film stock, notes about new cameras and apparatus. One of the outstanding features of the publication is: "Work for the Month," a stimulating contribution full of ideas and suggestions for personal work by the camera owner. It will help you to solve that difficult question of What to Take.

But of even greater assistance in this direction will be the 1934 International Itinerary and Amateur Cinematographers' Guide. Every member is entitled to a free copy of this 88-page booklet, which is unobtainable otherwise. Between its covers you will find a list of hundreds of outstanding events of the year, listed month by month, and also details of the many interesting English Customs and Folk-Lore celebrations which are still carried out all over the country, and which offer a feast of opportunity for the man with the movie camera.

Then, perhaps, after you have decided upon a subject, you will be uncertain as to how to get there, which way the light is in relation to the subject, what facilities the local authorities will give you, and many other things which will affect your decisions as to whether it is worth while to go after the subject. The I.A.C. Information Department will solve all these problems and, if necessary, will give you some script details.

When you have obtained your picture, the Institute will be prepared to assist you in the final stages, suggesting the methods of editing, and finally criticising your results.

Do you intend to go abroad this year? The Itinerary will give you details about the principal happenings, the sports, the Customs duties and other important information regarding nineteen foreign countries. It will also tell you where you can get your film processed abroad.

You can get your apparatus completely covered by insurance at preferential rates if you are an I.A.C. Member, while the Blue Book of the Institute will enable you to go with your camera in places that would otherwise be inaccessible.

Finally, you can place the films you make in contact with those of your fellow members with the chance of International recognition.

The I.A.C. International Movie-Making Contests are the most important event of their kind in the world, and the winners of them have with the same films won prizes in other competitions all over the world.

You can see from the foregoing that whether you are the somewhat experienced amateur with a camera bristling with gadgets or a modest beginner with a simple instrument, the Institute can offer you first-rate, speedy, authoritative information and assistance. All for half-a-guinea

a year, and half-a-guinea entrance fee for new members.

### THE NEW HEADQUARTERS.

From its inception the Institute has been content with modest Headquarters. These pioneers who have built up the Institute by their voluntary and unremunerated efforts have always felt that every penny of income should be spent to the direct benefit of the membership and that none should be directed towards objects which, however desirable, were not essential to the existence and purpose of the Institute.

Their attitude was the correct one and was commended by the members at the Annual General Meeting. But at that same meeting the members themselves decided that it was up to them, not only for their own benefit, but as a recognition of the services being rendered by the Officials and Council of the Institute to sponsor this question

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possible



### ARE YOU COMING TO THE I.A.C. HENDON CINE RALLY?

One of the most attractive annual events for the amateur cinematographer is the Hendon Air Pageant of the Royal Air Force. The man who attends this function has the dual pleasure of obtaining really thrilling pictures of historical interest, and of knowing that he is also helping really deserving charities, for that is the object of the gathering.

The Institute has arranged for its members to be given special facilities for picture making without incurring any increased charge. Those who wish to participate in these advantages should communicate with the Secretary to inform him whether they are interested in this venture, and to forward suggestions as to time and places. This will enable Council to make arrangements agreeable to the majority.

### I.A.C. CONTINENTAL RALLY.

The Institute is also engaged in organising a huge Continental picture-making rally for its members in conjunction with our affiliated clubs abroad, and members are invited to communicate with the Secretary to inform him whether they are interested in this venture, and to forward suggestions as to time and places. This will enable Council to make arrangements agreeable to the majority.

of a Headquarters. Thereupon a special Fund was started, with the pleasant result that the Institute was able to set up its headquarters.

Here, each day, from 1 p.m. to 5.30 p.m., excepting Saturdays, the Institute's representative may be found, and the offices form a convenient rendezvous for fellow members when in London.

### I.A.C. COMING EVENTS.

PUBLIC DISPLAYS OF THE WORLD'S BEST AMATEUR FILMS.

(1) WINNERS OF THE I.A.C. CONTESTS.

(2) WINNERS OF THE AMERICAN CONTESTS.

March	..	Newport (Mon.).
April	..	Kingston: Teddington Ciné Society.
April	..	Aberdeen: J. Lizars.
April	..	Edinburgh: J. Lizars.
April	..	Glasgow: J. Lizars.
April	..	Liverpool: J. Lizars.
April	..	Belfast: J. Lizars.

At Council Meeting, held last month, the following members were nominated for membership:

Mr. Col. W. A. Vignoles, D.S.O.; Major H. E.

Hon. Gen. Secy: WM. E. CHADWICK, F.A.C.I.  
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Ensign Auto Kinecam 16-mm. Cine Camera. Cinar f/2.6 lens.	Cost £18	£28 8 0
Pathe de Luxe Motocamera, f/2.7 Zeiss Tessar lens. Tau case.	Cost £18	£19 17 6
Victor 16-mm. Cine Camera. Turret head. Half, normal and ultra speeds. f/3.5 bellows lens. Tau case.	Cost £25	£12 12 0
Bell & Howell 70A Cine Camera, f/3.5 Cooke C.F. lens. 8 and 16 speeds.	Cost £34	£18 18 0
Cine Kodak Model A. Holds 100 ft. 16-mm. film. Hand cranked.	Cost £50	£7 17 6
Dallmeyer 1.25, 1 in. lens for 16-mm. cine cameras.	Cost £10 12s.	£5 5 0
Cooke 20-mm. f/3.5 lens, wide angle, for 16-mm. cine cameras.	Cost £4	£2 9 6
Kodascope Model A. 16-mm. Projector. Regular motor driven model for 110 volts, 200-watt lamp.	Cost £25	£39 10 0
Kodak 16-mm. Hand-turned Projector. Regular model.	Cost £3 5s.	£2 5 0
Ensign Silent 16 Projector, 100-watt lamp, mounted on base-board with resistance up to 250 volts.	Cost £26	£13 13 0
Kodascope Projector, Model B, 200-watt lamp. Regular model for 110 volts. Black case.	Cost £29 10s.	£37 10 0
Dallmeyer 6 in. f/4.5 Tele Lens, suitable for 16-mm. Cine Camera.	Cost £11 19s.	£3 6 0
Filmco. ST J.L. Projector, 100-watt lamp, regular model, for 110 volts.	Cost £29	£35 0 0
Ensign Silent Sixteen 180 16-mm. Projector. Regular motor-driven model.	Cost £28 10s.	£14 14 0
Ensign Super 16 Projector, 250-watt lamp. Regular motor-driven model with carrying case and resistance up to 250 volts.	Cost £45.	£27 10 0
De Vry 35-mm. Standard Portable Projector. Regular model for 110 volts.	Cost £60	£19 19 0
Acme No. 12, 35-mm. Portable Projector. Regular 110 volts model, 400-watt lamp.	Cost £75	£32 10 0
Pathe 91-mm. Projector. Single claw. Regular model for 110 volts.	Cost £6 15s.	£3 12 6

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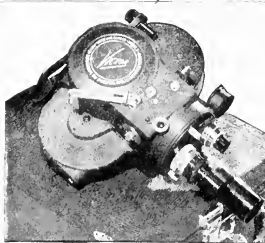
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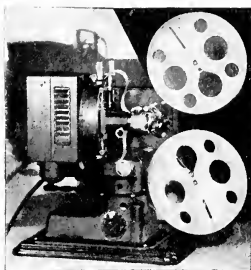
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# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN (B.Sc., Eng.)**

*Author of "Talking Pictures," etc.*

EDITOR'S NOTE: This is the SEVENTEENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus.

The first article appeared in our November, 1932, issue

**B**EFORE proceeding to discuss the condenser and moving coil type of microphone there are, so it appears, several points in connection with carbon microphones which require clarifying. In the first place, although as we mentioned in the preceding article, all carbon microphones operate on practically identical principles their mechanical construction may vary between wide limits, as also may their electrical and acoustical characteristics. It is therefore manifestly impossible to formulate rules for connection to amplifiers which will serve every possible instance.

Some useful figures, however, are given below and are extracted by the courtesy of Messrs Electradix Radios, of 218 Upper Thames Street, E.C.4, from one of their leaflets dealing with microphones.

The average speech power of a conversational voice is only 10 microwatts.

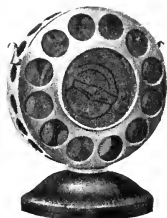


Fig. 74a.

A high-grade carbon microphone

Resistance of carbon microphones is very low.

Microphone buttons average 90 ohms.

G.P.O. type microphones average 40 ohms.

Ericsson insets average 100 ohms. Igranic, 400 ohms.; Phillip, 400 ohms.; Marconi Reisz, 900 ohms.

Battery voltage varies from 3 to 20 volts and output from 20 to 100 milli-amps.

Always turn battery off when microphone is not in use as current drain may be from 20 to 100 milli-amps.

## More Carbon Mikes

We have been asked to recommend microphones suitable for home talkie experiments, but naturally this is rather out of the question because, although personally we are acquainted with a number which give satisfactory results, there are far more which we have had no occasion to test. If you are serious in your work you can do no better than purchase the best which falls within your means or inclinations. Perhaps one of the best known of the better class microphones is that shown in Fig. 74a, which is listed at £14, though we believe they can now be obtained considerably cheaper. This is an instrument which, from the point of view of reproduction, can scarcely be bettered. A cheaper instrument is that shown at 74b, which is of a distinctly useful size and scope for the amateur. Naturally since its price is half a guinea its characteristics are not of the same order as that just

## O, to be in England

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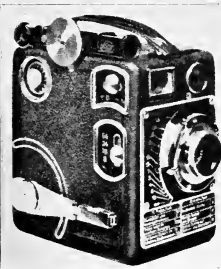
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mentioned. Nevertheless as we have suggested before in questions of fidelity of reproduction you have to pay much more for the last 5 per cent. than for the previous 95, and those experimenting on a modest scale will, we believe, find this microphone amply sufficient for their needs.

### The Condenser Microphone

In an amplifying circuit equipped with a loud speaker one can easily produce noise by tampering with or sometimes even approaching innocent components. Some radio sets howl if you bring your hand too close to one of their sensitive spots. This is a capacity effect and has been utilised in principle in the design of the condenser microphone.

A condenser consists in the ordinary way of two conductive plates separated by an insulator or dielectric and this combination is capable of, as it were, storing a charge of electricity. Imagine such a condenser constructed with one of its plates of extremely thin metal supported only at the edges, so that it is capable of vibrating. Now if this condenser be suitably connected across an amplifier any variation in capacity will be impressed upon the first valve and eventually emerge as sound from the loud speaker. If therefore words are enunciated before the thin diaphragm it is reasonable to suppose they will be amplified and reproduced—which actually is the case. The condenser microphone is thus ex-

remely simple in principle and construction, but possesses one disadvantage—i.e., its output is low and necessitates a further stage of amplification.

The voltage swing of the carbon

condenser microphone as often seen in studio photographs is sometimes referred to as the "bullet" mike and consists of a long cylinder containing the amplifier, below which is suspended the microphone proper.

### Advantage of Condenser Mike

Practically all the disadvantages of the carbon microphone we have previously enumerated are eliminated in its successor. The condenser mike does not pack nor hiss, neither is it intensely directional, while blasting is quite unknown. Its frequency response is better, and by suitable construction it can be made to boost those commonly elusive top notes. Perhaps, however, it is its "handability" which endears it to the hearts of recording engineers. It can be moved quite safely during recording, and even when struck violently makes only a mild complaint. In fact, we remember a certain news picture in which by some horrible mischance the mike crashed to the floor during recording, whence it was immediately salvaged by a frenzied engineer. There was scarcely an interruption in the sound—an excellent tribute to the manufacturers.

### The Moving-Coil Microphone

In the electronics of sound engineering we are mainly concerned with the manipulation of resistance, capacity and inductance. The carbon microphone operates through variation of

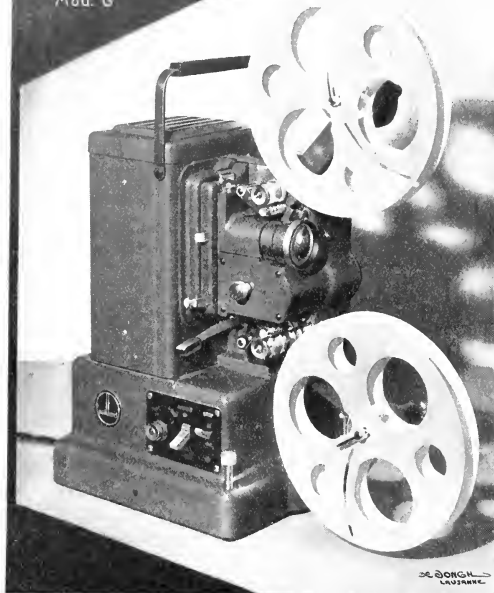


Fig. 74B.

microphone is of the order of five millivolts, but the condenser microphone is less than one-tenth of this. To overcome the trouble the microphone is constructed with an amplifier immediately adjacent and actually in the same container. Fig. 75 shows a Jenkins & Adair condenser microphone, and the rectangular case upon which it is mounted contains also a single stage amplifier and an output transformer. The Western Electric type

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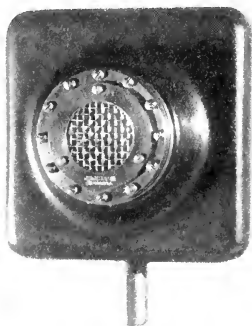


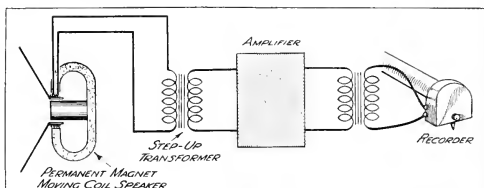
Fig. 75. Condenser microphone

resistance, the condenser microphone through change to capacity, and the moving-coil microphone by variation in inductance.

Let us for a moment consider the action of an ordinary moving-coil loud speaker. We have a varying speech current passing through a coil which is flexibly suspended in a strong magnetic field provided by a separately excited "pot" or permanent magnet. The variable current flowing through this speech coil causes a field to be developed which, as it were, thrusts against the magnetic flux across the gap, thus causing movement. Since,

Fig. 76.

Using a moving-coil speaker as microphone



however, the coil is attached to a diaphragm the latter also moves. If the fluctuation in current falls within requisite limits of periodicity the diaphragm produces sounds in a fashion with which we are all familiar.

This is perfectly straightforward, but is it not reasonable to suppose that we might conceivably reverse the sequence ? Suppose we were to take an ordinary moving coil loud speaker and connect up the leads from the speech coil through a transformer to an amplifier, could we, by causing the diaphragm to vibrate by external means, swing our valves ? As a matter of fact, this is not a far-fetched idea, and an ordinary moving coil loud speaker coupled "backwards" will serve as a reasonably efficient microphone giving a quality of reproduction usually superior to that of most carbon microphones. The arrangement is shown diagrammatically in Fig. 76. The step-up ratio of the transformer connecting speech coil to



Fig. 77. Western Electric Co.'s moving-coil microphone

amplifier is usually of an order falling between 15 to 35 to 1, and though it may be calculated is best discovered by experiment. We have never measured the voltage swing thus achieved, but with an ordinary two-stage amplifier singing can be recorded on aluminium or similar discs with the artist within three feet of the microphone-cum-speaker. With three stages of amplification pick-up is satisfactory for home talkie work and permits a good range.

Naturally the moving-coil microphone when constructed as such differs considerably from the loud speaker, as will be gathered from Fig. 77, which shows a Western Electric Company moving-coil microphone. Over the condenser type it possesses the advantage that less amplification is required and the first stage need not be so close. Again, the condenser microphone is affected by weather conditions, especially that of humidity, while the moving-coil instrument is practically free from this disadvantage. In the studios to-day these two types battle for supremacy, while it is interesting to note that in this country for a number of years the moving-coil microphone has been standardised by at least one important gramophone record manufacturer.

Concluding our remarks on microphones, we suggest that anyone actively interested should try the experiment

outlined above in connection with the loud speaker. Use a permanent magnet type so as not to introduce hum and with a diaphragm of as large diameter as possible. The writer has produced many excellent recordings by this means and prefers it to the less expensive type of carbon microphone.

## An Amateur's Home Theatre

### Further Particulars

**I**N our February issue we published photographs and a description of the very ingenious and efficient Home Ciné Theatre built by Mr. A. E. S. Curtis, of Epsom; and, in response to a number of requests, we have pleasure in giving a few further particulars.

A number of readers have asked us where Mr. Curtis obtains his 35-mm. films on hire. They come, we understand, from the Film Library, Great Chapel Street, London, W.1. The cost of the programmes is quite comparable with that charged for a similar length of programme in the 16-mm. size.

Other questions have related to the loud speaker; this is a Rola (American model) fixed in a directional baffle and placed behind the screen, which is, incidentally, a Trans-vox talkie screen and cost 22s. 6d.

The amplifier works from direct current and the output consists of two Osram D.P.T. power pentodes in parallel. At first an attempt was made to run the exciter lamp of the sound head from alternating current, but this gave far too much hum and, in consequence, it is now run from accumulators, a special battery charger being provided for the purpose. This will be seen, together with the accumulators for the exciter lamp, in the lowest left-hand illustration on page 340 of our February issue.

We formed a very good opinion of the quality of reproduction in this theatre, and we are now informed by Mr. Curtis that a special "buzz-track" test shows that the reproduction is quite satisfactory from 60 to 5,000 cycles.

Mr. Curtis has already entertained a number of our readers in his theatre, and if there should be others who would like to see it he would be only too pleased to make an appointment for a demonstration, if a letter is addressed to him through the Editor of this journal.

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## SOME HINTS ON CASTING

(Continued from page 428)

- (5) **IRENE**—his sister; rebellious, too, and a trouble to her father, which appeals to her grandfather, whose favourite she is.

These are the Gilmours. There is some variety amongst them, but sufficient inherited tendencies to make the characterisation interesting. And now the other family:—

*The Jordans:*

- (6) **SIR ALFRED JORDAN**—a very much the self-made man; generous; rather the Henry Ford type in the treatment of his workers; he is devoted to his wife.
- (7) **LADY JORDAN**—a commonsense, practical and philosophical old lady.
- (8) **JEREMY JORDAN**—their son, aged 47, rather like his mother in temperament; a sound chemist responsible for much of his father's success.
- (9) **MRS. JEREMY**—unlike the family she has married into; flighty, overdressed, a snob.
- (10) **JULIA**—her elder daughter; like her mother.
- (11) **JENIFER**—her younger daughter; a real Jordan.
- (12) **JAMES**—their brother, a high-brow, educated at Eton and Oxford.

This family is very different from the Gilmours and the inherited tendencies are mixed, which may make them easier to cast.

I have taken two families, instead of having a mixed bag of strangers, as it gives an opportunity of stressing subtler points which would not arise when casting a variety of unrelated characters.

The first consideration is that of *family resemblance*. In both families you have three generations; but the second and third generations can legitimately be varied because they can, physically, take after either grandparent (as Lady Gilmour is dead, you have a freer hand!). But if you can get a reasonable family resemblance without making any two of your characters too alike, it will not only help your film to be convincing, but will also help your audience to identify more quickly the Gilmours and the Jordans as they appear on the screen.

The next point to consider is *dis-similarity*. We know that, except in certain cases of twins, no two people are really alike, but on the film you will find that people have a knack of looking alike. Two tall, dark and clean-shaven men are sometimes indistinguishable apart in a long shot, and if their clothes are of the same type and shade the mischief is intensified. As for two men of about the same height and colouring, *both with moustaches*, the difficulty in recog-

nising them is not only confined to long shots. I admit that such confusion does not so often occur after, say, the first half of the film, and I admit there are various means of minimising the confusion, but it is nonetheless important to consider very carefully this question of too strong superficial first-sight resemblances. A remarkable example of how alike members of the same family can look when certain superficial attributes are shared is seen in the Marx Brothers film "Duck Soup." In this, two of them dress up like Groucho, wear his kind of spectacles and put on his kind of moustache. The amazing resemblance of three otherwise very differing members of the same family is one of the most remarkable things to be seen on the screen.

Let us now take the heads of the two opposing families. Physically they can be like Lord Snowdon and Mr. Lansbury. (I mean no disrespect to either of these gentlemen, for personally I admire them both more than most of our politicians.) If you accept this physical basis of the two families, you have established certain family characteristics; the Gilmours are small, thin, determined, dour; and the Jordans are taller, broader, softer.

Lady Jordan has not an opposite member in the Gilmour camp. You can choose whom you like, so long as she fits the characterisation.

(To be continued)



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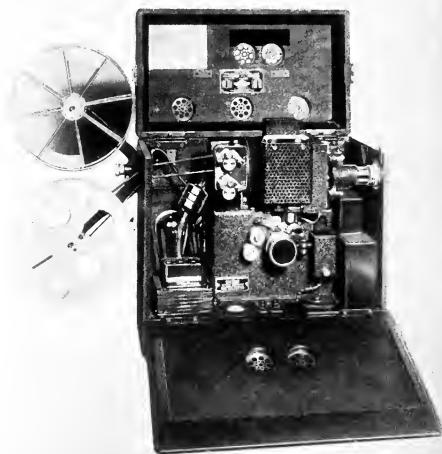
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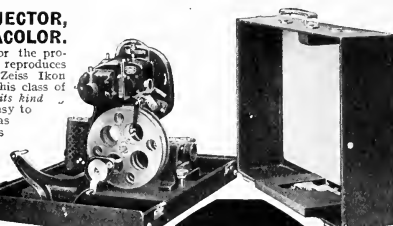
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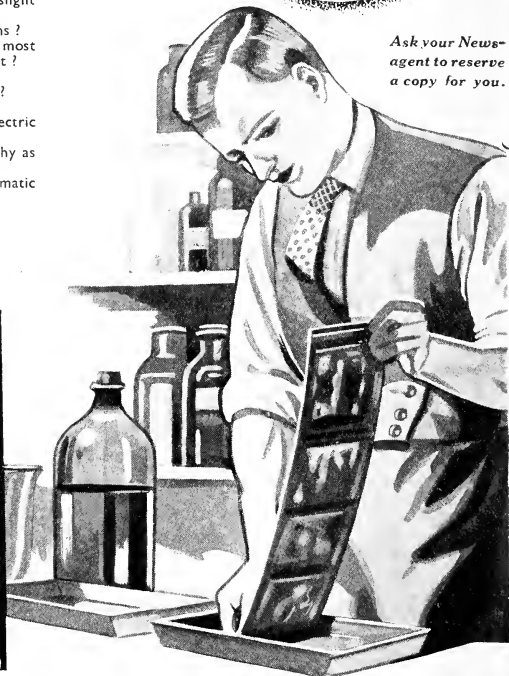
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# News of Cine Societies

**EDITOR'S NOTE.**—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th April

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS.** Headquarters, 22 Jocelyn Road, Richmond, Surrey. Hon. Secretary, Marjorie Sheldrake, 14 Jocelyn Road, Richmond. We are now well into the shooting of our big production of this year, and both the artists and the technical staff are working overtime to keep up to schedule.

On Tuesday, February 27, we held our monthly projection evening for the members at the studio. The programme comprised Lincoln Amateur's first production, "Circumstantial Evidence," which was well received by all those present. We are pleased to announce that a certain gentleman, who has taken an interest in this society, has promised to give us a film comprised of his world-wide travels. He is at the present moment staying in Buenos Aires, and has promised us his first shots of this particular place very soon. On the other hand, one of our members, who also travels quite a considerable amount throughout our own country, is at the present moment shooting a production entitled "The Scrapbook of a Commercial Tramp," the first part of which deals with the Midlands.

With our own production we should, by the end of this year, have used over 2,000 ft. of film, which is not so bad for the second season of a society.

**BECKENHAM CINE SOCIETY.** Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham, Kent. The most important event of the month was the annual general meeting held on Wednesday, February 11. Councillor Healy was re-elected President; Mr. K. Miller, Chairman; and Mr. J. W. Mantle, Hon. Secretary.

The society's films have been shown during the year in Wimbledon, Southend-on-Sea, Norwich, Glasgow, Stockport, Brondesbury, Newcastle, Manchester, Salford, and elsewhere. The Manchester Film Society, one of the oldest and most experienced societies in the country, have given a favourable criticism. The practice of the Beckenham Society was to charge 1s. per reel per night except where reciprocal programmes were offered.

The society's annual dance has shown a profit and the annual show was a definite success, which was contributed to by the low-level operating box and the musical accompaniment.

During the past month films have been shown from the Hull and Salford societies. Two Leni Riefenstahl productions (on Pathé 9.5 mm.) have been of special interest to members, in demonstrating how much can be done to produce effective films without elaborate studio work. Preliminary arrangements have been made for the opening of the season's shooting programme with a murder mystery film.

The society's fortnightly meetings are now being held at the Girl Guide Headquarters in Kendal Avenue, Beckenham,

near Clock House Station, and the meeting day is now Tuesday. A committee—Messrs. Hawley, Martin and Jeffries—has been formed to edit and prepare scenarios and scripts submitted for production.

**BOGNOR REGIS FILM SOCIETY.** Hon. Secretary, W. A. Barton, Castille, Nyewood Lane, Bognor Regis. This society has only just been started, and we shall be pleased to enroll members for any of the various groups, i.e., Technical, Acting, and Still Photography. The aims of the society are to provide a local organisation for the production of amateur films; the delivery and holding of lectures and demonstrations, and also social events calculated to advance the interest of amateur film production.

We held our first public meeting on March 5, and projected several films with the object of creating interest in the town. It was certainly very well attended. We used two Pathéscope projectors, which allowed a continuous programme, the change over being quite up to professional standard. Our sound department collaborated very efficiently with appropriate music and sound discs, which gave a large number of the audience the impression that "Metropolis" was an actual sound film.

We all know what a keen interest HOME MOVIES and HOME TALKIES takes in amateur film societies, and hope to send you news of our progress from time to time.

**BRONDESBUURY CINE SOCIETY.** Hon. Secretary, L. A. Elliott, 40 Peter Avenue, N.W.10. From enquiries which we have recently received, there appears to be some misunderstanding as to our present rates of subscription. Since last October this society has endeavoured to cater for two distinct classes of amateur cinematographers. Firstly, the one interested chiefly in film play production and similar group activities, and secondly, the lone worker to whom a society may only appeal as a means of meeting others with similar interests and as a centre where regular film shows, lectures, etc., are held. This necessitates two rates of subscription, which are as follows: Full membership, 30s. per annum, payable in advance, yearly or quarterly, or by special arrangement, 3s. monthly. Visiting membership, 10s. 6d. per annum, payable in advance. Full subscription entitles the member to take advantage of every facility offered by the society, the only additional liability being a 6d. levy collected at each meeting attended, as film stock used in production is provided free by the society. Visiting membership, which may appeal particularly to the lone worker, entitles the subscriber to attend any of the society's gatherings (arranged at least twice a month) devoted to entertainment such as projection evenings, lectures, debates and demonstrations, etc. There is no other charge except the very nominal cost of tickets for club dances, if attended.

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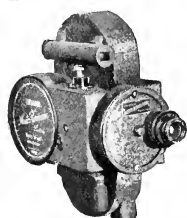
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TRADE MARK

Since our last report, the work of editing and cutting our second full-length production "B" has been almost completed, and it is hoped to screen this film during a 9.5-mm. projection evening arranged for April 10. Other items on the programme will include our prize-winning film, "All Is Not Gold," also "Circumstantial Evidence," by the Lincoln Amateur Film Society, and "Colchester," a documentary film recently completed by our Mr. A. B. C. Denman. Readers who wish to attend this performance, and who are interested in our activities, should apply for further particulars to the hon. secretary.

**BLACKHEATH FILM CLUB.** Hon. Secretary, Mrs. D. A. Vale, 72 Hervey Road, S.E.3. Although this club has only been formed less than three months, our membership has rapidly increased, and we now have over 80 members. There is still room for more non-acting members, and anyone interested should write to the hon. secretary.

The club held its first projection meeting on Tuesday, January 30, when a programme of all-amateur films was screened. Our second meeting is fixed for March 13, when among other attractions we are showing a local news and interest reel. In the meantime our Production Group has selected the scenario for the first production. It has already been cast and film tests have been made. By the time this appears in print we hope to have started shooting. The story is called "Auntie," and has been written by one of our members. All our studio equipment has been home made.

We should be very glad to hear from other societies who have films available for hire as these are greatly in demand. We have as yet no films of the club's own production, but we have in our library films made by members prior to the club's formation. These are available to other clubs, and include:—Water Sports (1 reel), Salmon Fishing (1 reel), and a short drama, "Peter's Legacy" (1½ reels), all on 9.5-mm. Super Reels SB.

**COVENTRY AMATEUR FILM SOCIETY.** Hon. Secretary, Leslie Bonham, 256 Stoney Stanton Road, Coventry. Much progress has been made during the past month, and several new members have been enrolled, but we are still searching for suitable premises for club rooms and should be pleased to hear from any member who has anything in view.

A well-attended meeting was held at the Central Hall, under the chairmanship of Mr. D. Spence, the first half consisting of a programme of amateur films made by our members, which was greatly appreciated; this was followed by a general discussion concerning the objects and aims of the society, and many suggestions were received. We still want more members, and anyone interested should get in touch with the secretary at once.

**\* FANFOLD (WESTMINSTER) AMATEUR CINE CLUB.** Hon. Secretary, Lorna E. Whittle, 4 Elm Park Gardens Mews, Chelsea, S.W.3. While we have not reported in the last month or so, this club has not been idle, but has been busily rehearsing for a forthcoming production entitled "The Eternal Triangle." We have held our usual projection nights with great success, also a very popular club dance. Will any interested reader please note that we are changing the name of this club to the "Westminster Amateur Film Club"? Officers and club premises as before.

If any reader who is interested would care to come along any Monday evening, they will be assured of a warm welcome. We still have vacancies for members of both sexes.

**THE GOLDERS GREEN AND HENDON RADIO SCIENTIFIC SOCIETY.** President, W. A. Hudson, 25 Llanvanner Road, N.W.2. This society organised a most successful meeting at the Hampstead Public Library on March 1. Councillor Paul Storr was in the chair, and over two hundred persons were present, including representatives from the Northwood and Southall Radio Societies. The demonstration of the Piezo Electric M/C loud speaker was first given, and the quality of the reproduction was highly praised.

Mr. Percy W. Harris, F.A.C.I., M.I.R.E., delivered a most interesting address on Amateur Cinematography. He pointed out that this increasingly popular hobby was by no means expensive. The methods of taking, developing and projecting the pictures were fully explained. In answer to questions, Mr. Harris said that, due to some new type of films to be shortly put on the market, there would be a great improvement in the sound-on-film method of producing "talkie" pictures. He also advised all interested to join and support the new Section of Amateur Cinematography to be immediately organised, and to attend the meeting to be held on March 16, or



Finchley Amateur Cine Society. Roy Leftwich in the F.A.C.S. Production, "Home, James!"

communicate with the Secretary, Mr. P. Hillier, of 8 Denchurst Gardens, N.W.4. The meeting closed with a programme of films taken by Messrs. S. S. Bird, Percy W. Harris, Nathan and Watkins. A reel entitled "Westminster in Winter" was a prize picture, and showed what a very high standard can be reached by an amateur. The picture included shots of exteriors, interiors by day and night, and a full stage production in a West-end theatre.

**"KINO" SOCIETY.** Headquarters, 33 Ormond Yard, London, W.C.1. Founded last November as a section of the Workers' Theatre Movement, this society has grown rapidly and now has a very active existence of its own.

Our first effort was to acquire the sub-standard rights of Eisenstein's "Potemkin" and "General Line," which we then put on to 16-mm. stock. With these we have given more than 50 performances to various organisations (including "Potemkin" six times to the University of London Film Society), using our own 300-watt projector and portable screen. (The Eastern Amateur Cine Society may be amused to hear that

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their record has been broken by our giving shows at four different places in one evening.)

The next development was the formation of a production group, which is at present working on three pictures. The first of these is a news reel of events in 1933, edited from different members' shots. The second is a documentary of the recent Unemployed Hunger March, and the events connected with it, for which we have quite a mass of material. These two are now almost complete, and the third, which we are just commencing, is in the scenario stage. This is to be an original photo-play on Justice and the Law, provisionally entitled "The Staff of Life." We have also in view some experimental work with a cartoon film.

We shall be glad to welcome as new members all those cine enthusiasts whose taste extends beyond mere entertainment to subjects of social and human importance also. We meet at present at the above address each Saturday afternoon at 3 p.m.

We should like to remind other societies that our two Russian films are still available for hire. We are also preparing to issue shortly. For further information, write to the secretary at the above address.

**LEEDS FILM ARTS CLUB.** Recently a new band of enthusiasts have joined with the existing Screen Arts Club to form a new and bigger organisation to be known as the Leeds Film Arts Club. An inaugural dinner and ball was held on Tuesday, February 27, when the Hon. Secretary of the Institute of Amateur Cinematographers, Mr. Chadwick, lent his personal support.

For a club of such tender age, its amenities are extremely attractive. A private park offering almost every conceivable type of background likely to be required; one, if not two, mansions; and a permanent projection theatre, all provided by one of our vice presidents, Mr. M. Palmer, of Leventhorpe Hall. Add to that the studio and lighting equipment of Chas. R. H. Pickard & Son, Yorkshire's foremost commercial photographers, the undisputed directing and organising ability of Mr. Herbert Burland, and others of the Leeds Publicity Club, and finally the support of Mr. W. D. Lambert and his merry band of Screen Arts Club members.

Will anyone wishing to join us please communicate with either Miss Doris Parkinson, 7 Davies Avenue, Roundhay, Leeds, or Mr. M. M. Palmer, Leventhorpe Hall, Woodlesford, Leeds?

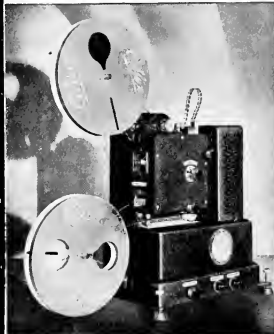
**LEICESTER AMATEUR CINE CLUB.** Publicity Manager, E. K. Durston, The Hawthorns, Gleebe Road, Leicester. "All's Well," our fourth production, went on the floor a week ago, with a very strong cast, assisted by a most enthusiastic band of small-part players. There are, however, still one or two vacancies for "Extra" talent in character parts. From the appearance of the first rushes, it seems certain that this masterpiece-to-be will exceed any of our earlier filmic efforts. The direction is under the control of Reg. Wilde, while the photography is in the able hands of our well-known secretary, Bob Troslor.

Social activities of the club are in full swing for the winter season. Miss Nancy Brown, the well-known film star, helped to make the annual dance its usual success.

**THE LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Penton Road, S.W.8. Of interest to new members is the ruling passed at the recently-held annual general meeting at which it was decided that subscriptions for the future will be 5s. per year, and 1s. per visit to the weekly club meeting (payable on attendance).

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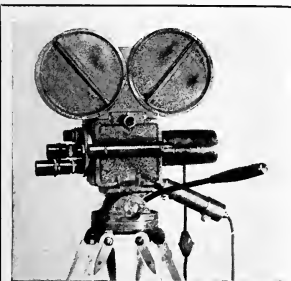
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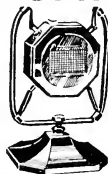
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Foremost among our projection evenings this month was the occasion of the visit of Mr. Clarke, a member of the I.A.C., when he projected his films of Boy Scout activities. The club's film "I Serve," illustrating the camp of the Church Lads' Brigade, was also projected as an interesting comparison. We have in hand scenarios for two "shots" on 16 mm. and two on 9.5 mm. In both cases they are mainly exteriors, and will be produced as soon as the weather permits.

We would welcome a few more new members, and those interested should get in touch with our hon. secretary.

#### NORWICH AMATEUR FILM SOCIETY.

Hon. Secretary, E. W. Murrell, Room 5, Guildhall Chambers, St. Peter's Street, Norwich. We wish, through the medium of your columns, to draw attention to the change of address of the above society. After a temporary disbandment, we have again got together and commenced work on two new stories, one called "Unmarried Men," a comedy; and the other, "The Only Way."

We should be glad to loan to other societies our 1933 news reel of local events, and a short comedy entitled "Love."

We are sorry to report that our best comedy film, "The Simple Life," has been taken by a certain unknown late member, and never returned. We should be very glad to receive information regarding this film on 9.5 mm. from any person who may have viewed it in the hands of others than the present members of the Norwich Amateur Film Society. Particulars and information appertaining to the action and theme of the picture will be forwarded on application to the hon. secretary.

#### PATHFINDER AMATEUR FILM SOCIETY.

Hon. Secretary, F. Hill Matthews, Lew Down, Teignmouth Road, Torquay. Our society is just entering into its second year, and from all indications 1934 promises to become a great success. We have now two separate production units, both working on 16 mm., and recently there has been a tremendous increase in membership, some excellent local acting talent having also been procured. There is a general feeling of satisfaction that we now have two complete technical units, whereas last year our cameraman and director had to do everything.

It is certainly gratifying to review our present position and compare it with last year, when "Ripples" was made with a cast numbering ten, including Major, the Alsatian dog. By the time this is in print we shall have had our general meeting, and everything will be settled so, that the "shooting" of our next production will probably commence in April. We should advise anyone who is considering becoming a member to apply to the secretary immediately as, according to the influx of new members, we might have to put the "House Full" notice on the door.

#### PROGRESSIVE PHOTOLAY PRODUCTIONS.

Hon. Secretary, Harry Angel, 45 Cotesbach Road, Clapton, E.5. A very successful inaugural meeting was held by this club on February 22, and it was pleasant to note how well the club has started off with so many members to their credit. Acting tests have been held, and much promising talent found amongst the members. It is hoped that the club will soon start on the production of their first film, which is to be based on a story written by one of our members.

The "Three P's" have been fortunate enough to secure the able assistance of Mr. Jack Klonder, who will be their director. Mr. Klonder is usually associated with that widely praised film, "The Ghetto," produced by the former Jewish Amateur

Film Club, in which he was star actor and assistant director. The kind offer of assistance from Mr. Lionel Baines, assistant cameraman at Gainsborough Studios, was very welcome.

The secretary will be very pleased to hear from other clubs regarding the production of films, and he will also be glad to receive applications for membership from readers (particularly Jewish readers) of HOME MOVIES AND HOME TALKIES, whose Editor we wish to thank for his assistance in publishing this report.

#### THE SEALL FILM SOCIETY.

Hon. Secretary, J. Gordon, "Bardensmead," Loughton, Essex. Work is just commencing on our new production, provisionally titled "Hark! The Lark." This film, which should run to about 400 ft. of 9.5-mm. stock, should be finished by the end of April.

Our president has just returned from a cruise in the Mediterranean and brought back some very good films, which we hope to edit properly in the near future. Another of our members was fortunate in being able to obtain some shots of the Paris riots which occurred a few weeks ago, and this we consider to be a real "scoop." This society does not require any new members for the current production.

#### SOUTH LONDON PHOTOGRAPHIC SOCIETY.

Headquarters, Camberwell Central Library, Peckham Road, S.E.15. Hon. Secretary, L. A. Warburton, 38 Chadwick Road, S.E.15. Since the reorganisation of the Cine Group last year, good progress has been made in the shooting of the story film "Fear." Several outdoor meetings have been arranged, all of which were very well attended.

We are also engaged on a film of the Borough of Camberwell. This film is to contain a great deal of historical and modern interest, and we are very pleased with the excellent suggestions given by local residents in response to our column in the Press. The society is anxious to welcome new members, and anyone desiring further particulars should write to the hon. secretary.

#### SUDBURY (MIDDLESEX) AMATEUR CINE SOCIETY.

Hon. Secretary, M. Speed, 73, Eastcote Lane, South Harrow, Middlesex. This society has been very busy during the past few months. Social events have included dances, whist drives and projection nights.

The membership is steadily rising, and the society seems booked for a busy and prosperous summer season.

Besides the usual productions, one of our members is experimenting in color film and has already produced some remarkably fine results. One of his films produced at our last projection evening caused a very gratifying sensation.

#### TEES-SIDE CINE CLUB.

Hon. Secretary, W. Shaw, 9 Caxton Street, Middlesbrough. "Catalysm" is the title of the short film in progress at the Tees-side Cine Club studio, Haymire Street. Although this film will run to little over 100 ft. on 16 mm., it has no fewer than twelve sets. Each of these has been constructed in our studio, which we are still continuing to work upon and improve.

We are always keen to hear from anyone interested in the art of cinematography, and anyone interested in the general activities of the club.

#### THE WALLINGTON FILM SOCIETY.

Hon. Secretary, Lewis L. Arundel, 128 The Chase, Wallington, Surrey. The first general meeting of the above society, held on the 9th, was entirely successful and the results fully justified the work of the Management Committee. Twenty-six new

members turned up, but unfortunately many of the regular members were unable to attend. Considering the small area canvassed, we are very pleased with the present membership of approximately thirty-six adults. We have, incidentally, provided a "cheap ticket" for married couples entering the society together, and this has proved a splendid innovation.

In response to several requests, we are starting a 9.5-mm. section, who will work in co-operation with the 16-mm. section. We still have room for two or three lady members.

HOME MOVIES AND HOME TALKIES will be pleased to hear that we have had direct results from the notice they so kindly inserted for us in the March issue.

**WEST ESSEX FILM SOCIETY.** Press Secretary, S. Reed, B.A., 118 Boundary Road, Plaistow, E.13. The production unit of the society put in some hard work during the early weeks of March on an advertising "trailer." This was screened at the more important local picture houses by courtesy of the Gaumont British Picture Corporation; 35-mm. stock is new to the society, and working at 25 frames to the second instead of the usual 16 introduced exposure difficulties, which were overcome only by the ingenuity of our technicians and, in particular, the unflagging energy of our senior cameraman, Mr. D. Gladwell.

Social activities have not been forgotten, and members enjoyed a ramble in the Epping Forest area, at which a good many cameras appeared. A dramatic school for the discovery and exploitation of histrionic talent in the ranks of the society has also been started. The projection side has been equally busy. We aim at the frequent projection of films of outstanding merit, amateur or professional, and have recently shown "Siegfried," "Faust," "Wonderful Lie," and a number of early Chaplins, together with amateur films by members and others. We are anxious to show as much amateur work as possible, and offers of good-class amateur films will be very acceptable. There are still some vacancies in the membership list.

**WIMBLEDON CINE CLUB.** Hon. Secretary, C. W. Watkins, 79 Mostyn Road, Merton Park, S.W.19. Every photographer, still or movie, usually stumbles over exposure and is always ready to seek advice on the subject, and this was the object of a talk by Percy W. Harris, vice-

president of the club, when he visited the studio recently. Colour correction, which many think can only be got by using a filter over the lens, can easily be obtained by using the correct aperture, and this was illustrated by Mr. Harris with some very fine films actually taken to prove this theory.

There was a large attendance at a recent "Film Evening," when several club productions were screened, as well as "Sawdust and Tinsel," a fine film taken at the Olympia 1933-34 Circus; "Nemesis" by R. Harrington-Moore; and "The White Hell of Pitz Palu." At the conclusion of a very successful evening the chairman, Mr. J. Masterton, announced that further "Film Evenings" are to be held by the club, when a complete change of programme would be shown, and asked all interested to make an early application for invitations, as accommodation is strictly limited.

Arrangements for summer outings and the annual dance in December are now in hand, as well as an all-external production to be commenced almost at once. With the coming of better weather, it may be of interest to those contemplating "shooting" on Wimbledon Common to know that permission has first to be obtained before a cine camera can be used, but after some trouble in 1932, permission was finally given to the club for this privilege.

#### FOR CHELSEA ENTHUSIASTS

Cadet G. R. Kewley, R.N., of 39 Rossotti Gardens Mansions, Chelsea, S.W.3, would like to hear from anyone living in the Chelsea district who is interested in forming a Chelsea cine society. They should, preferably, have apparatus.

#### FORMATION OF NEW CINE CLUB

Mr. Leslie Haar, of 25, Green Lane, Hendon, N.W.4, who acted as president to the Neo Film Club, is starting an amateur film club in the Golders Green and Hendon district. The club is a Jewish one, and Mr. Haar would be very pleased to hear from anyone interested.

#### To American Readers

"Home Movies" is now obtainable from Willoughby's, 110 W. 32nd Street, New York City, and The Bass Camera Co., 179 W. Madison Street, Chicago

## Cine Goods Stolen

**MESSRS. DALLMEYER, LTD.,** of 31 Mortimer Street, Oxford Street, W.1, whose works were recently broken into, report the following list of goods missing:—

1 7 in. Series XII Projection lens No. 109410.

2 2 in. Projection lenses, Nos. 12830A, (for Filmo).

1 12 in. Popular Telephoto lens, No. 143512.

1 Snapshot Camera, lens No. 131507, engraved in Spanish (Roll pack model).

1 Snapshot Camera (Roll Film De Luxe model), lens No. 142090.

1 Dual Camera, lens No. 143852.

1 Black Leather Case for the above camera.

1 Snapshot Camera (film pack De Luxe model), lens No. 134693.

1 Snapshot Camera (Roll Film De Luxe model), lens No. 139680.

1 Dual Camera, lens No. 148032.

1 Ciné Kodak 8 Camera, No. 38271.

If any of our readers should notice any lenses or cameras bearing these numbers being offered for sale, will they please communicate immediately with the nearest police station.

## Our Hints & Tips Competition

**MAY** we take this opportunity to point out that the monthly Competitions are always judged on the entries sent in for the particular month? We mention this because one esteemed reader recently seemed aggrieved that none of the prizewinning hints in a particular month was so good as an idea he had himself sent in for a previous Competition, but which had not won a prize. With competitions judged on the month-to-month basis, it naturally can happen at times that the general level of excellence in a particular month can be below or above that of a previous issue.

## "One of the finest fishing films ever taken."

**THESE** are not our words; they are quoted from a laudatory critique in "The Sketch." The film is a sporting "thriller" of tunny fishing in the North Sea and was made by our Mr. Hirstwood from Mr. T. O. M. Sopwith's yacht. Hirstwood is naturally elated by the fine things the Press have written about the film, especially the photography. But he says he could soon put any amateur movie-man in the way of making films equally good. You would simply revel in this film—the thrills in it, and the beauty of the "shots." Just to show home movie-makers how good a film can be

**WE WILL SEND you this much-praised Tunny-fishing Film for one night at a nominal hiring fee of 2/6. You pay return postage. Please send cheque or P.O. to**

**DAWSON & WHITFIELD LTD.**

Personal Motion Picture Specialists,  
14 Wood Street, Huddersfield.





## NEW CINE APPARATUS TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on cine apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

### The Pockipod

CINE camera users who take a pride in their work and endeavour to obtain pictures of the utmost steadiness are often placed in a quandary. The kind of picture they wish to take seems to demand a tripod, while the conditions under which it has to be taken preclude the use of that aid. What are they to do?

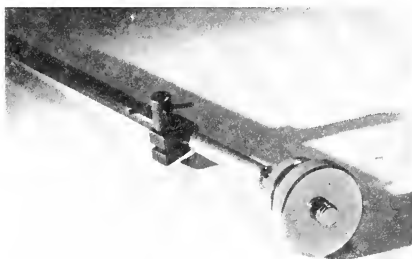
The "Pockipod" offers an excellent solution of the difficulty. It consists of an extensible rod measuring about a foot long when closed and opening up to about twice that, and fitted at the top with a conventional tripod head to take a ciné camera. This head is fixed to a ball socket so that the angle can be adjusted and locked, or if desired left just friction tight so that the camera can be moved about.

So far our explanation does not seem to give the promised solution, but when the lower end of the rod is tucked into the waistcoat pocket or into the socket of a sling hung round the neck one can bear down upon the camera and by bracing oneself

hold the camera very steadily indeed. Panoramic shots made in this way give "tripod" results, and one finds the sureness in handling the camera which hitherto has been missing with hand work. It is difficult to explain in words the convenience of this apparatus, and it has to be tried to be appreciated. Nicely finished, with a chromium-plated head and oxydised rod, it sells (complete with sling) for thirty-five shillings, and has been submitted to us by the Kenburn Instrument Co., Ltd., of Wimbledon.

### A New Ensign Camera

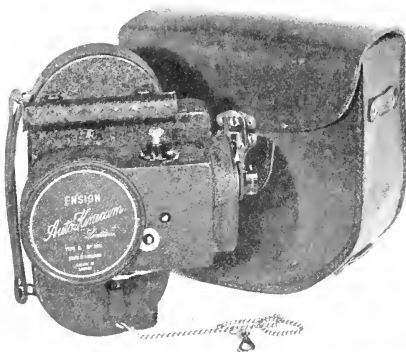
One of the most popular of all 16-mm. ciné cameras is the Ensign Autokinecam, and the success obtained by users of this camera in recent film competitions has already been noted in these pages. We are, therefore, glad to welcome a further and even less expensive model, the new type "B," illustrated herewith. In all essentials it closely resembles the 18-guinea model, which is already so popular, but differs in



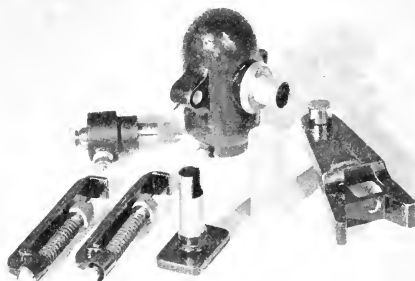
The "Pockipod" for steady camera work

having a  $f/3.5$  lens—made by Dallmeyer—in place of the  $f/2.6$  on the more expensive model.

Features of the camera are three speeds (8, 16 and 64 frames per second), provision for both clockwork drive and hand turning and a capacity for either 100 or 50 ft. of film. The more experienced user much appreciates the provision of the hand crank, as this enables lap dissolves to be made in true professional style by the simple expedient of progressively stopping down the lens towards the end of a shot, and then, with the lens covered, wind the film back for the same number of frames as have been occupied by the fading out, then starting the camera again on the new shot, opening up the diaphragm as the camera runs. The amount of wind back possible is naturally limited, but is fully sufficient for any reasonable dissolve required.



The New Ensign Autokinecam Type B



Parts of the Dixon Printing attachment for converting a Pathe Projector into a printer

Bargain and Latest Lists post free  
anywhere. Please state requirements.

**DOLLOND  
AND  
AITCHISON  
LTD**  
EST. 1750.

**WANTED**  
CINE  
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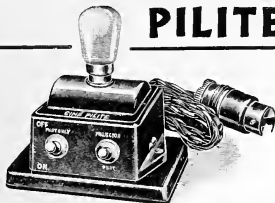
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281 Oxford St., W.1.  
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## MAGNUM CINÉ PILITE



Controls room lighting and projector light. Essential for threading and re-winding. Suitable for all voltages from 200/250.  
Price in Walnut Bakelite, 17/6 complete as illustrated.  
The Magnum Cine Tinter gives your projected pictures beautiful colour effects. Price 7/6  
Lists on application.

**BURNE-JONES & CO. LTD**  
"MAGNUM" HOUSE,  
298 BOROUGH HIGH ST., LONDON, S.E.

## RUINED



*through faulty exposure . . . !*

Disappointment awaits those who guess exposures. TEST the light. The Drem Cinemeter, designed for use with all cine cameras, indicates the correct lens aperture under all conditions. It can be quickly adjusted for different shutter speeds, and for filters, and has a special scale for Kodachrome.

With chromium-plated barrel and stainless scale-rings.

**PRICE 30/-**  
Leathercase 3 - extra

**DREM** From all Photographic Dealers  
**CINEMETER**  
DREM PRODUCTS LIMITED  
37 BEDFORD ST., STRAND, W.C.2

## KEEP UP TO DATE

Our allowance for your outfit in exchange for a new model will tempt you. Why not send for free quotation without obligation?

Summer 9.5-mm. Hire Service 1/6 per reel  
Expert Gevaert and Pathscope  
9.5-mm. Processing, 2/- post free

### EXCLUSIVE

Amacine Transparent Cellulose Tape for 16-mm. Wipe-off effects, quick repairs and editing, 5/- per 33 ft. roll (Reviewed in "Home Movies"). Amacine 6-line Title Board with 180 letters, 7/6 (Reviewed in "Home Movies"). Amacine 6-line Title Board with 380 letters, large and small fonts, 12/6. Amacine Transformers for all Cine Projectors, avoid waste current and heat. From 25/-.

Special Offer: 200 notched Pathscope Super films 10/- per reel, 50 ft. films 2/6 each, 30 ft. films 1/- each. Easy Payments. Approval. Lists free.

**THE AMATEUR CINE SERVICE**  
50 WIDMORE RD., BROMLEY, KENT  
(20 minutes from Charing Cross)

The lens fitted has a fixed focus mount enabling pictures to be taken from approximately 6 ft. to infinity, and for close-ups a supplementary portrait attachment can be supplied at a slight additional cost. The lens is fitted with a standard mount and is, therefore, interchangeable with larger aperture lenses when desired.

The camera is very well made, and indeed utilises the long experience of the manufacturers with this type of model. We can safely say that it represents the finest value in a 16-mm. camera yet brought to our notice. The price, complete, is 13 guineas, and the camera has passed all our tests satisfactorily. It has been submitted to us by Messrs. Ensign, Ltd., of London.

### A 9½-mm. Printer

The growth in popularity of home processing with 9½-mm. film has led many amateurs to consider the relative advantages of reversal and negative-positive film. Both types have their advantages, but this is not the place to discuss them, except to mention that many amateurs are desirous of processing negative-positive themselves, but are debarred from so doing as they have no facilities for printing the positive from the developed negative.

Mr. C. D. Dixon, of Wakefield, has now produced a very interesting printing attachment for the standard 9½-mm. Pathé Home Movie projector, by means of which this popular instrument can be converted into a printer within five minutes, and changed back to a projector in about the same time. The various parts that enable this conversion to be made are illustrated herewith; and it will be seen that they are soundly and solidly constructed. There is a lamp house, film charger holder, light trap, etc., and by following the maker's instructions we were able to convert the standard projector quite simply in the manner described; 60 ft. of film were printed from a normal 9½-mm. negative, and the results obtained were quite satisfactory.

The complete outfit sells for 45s., with full instructions, and is certainly good value.

### Negative Film for Siemens Cameras

The Siemens camera, as our readers know, is of the cassette loading type, and up to the present the cassettes have only been obtainable loaded with reversal film (Kodak or Agfa). Some time ago HOME MOVIES and HOME TALKIES approached Messrs. Cinepro, Ltd., who market the camera in this country, to ask whether it would not be possible to supply when required negative film for the benefit of those users who prefer a separate negative and positive. As the result of our request, we are pleased to find that this company is now marketing cassettes loaded with Agfa panchro-

## BRIGHTER TITLES!

Have you tried the latest method of titling in Plasticine? If not, you have missed some marvellous effects. Whatever the subject of your film, you can produce an appropriate and novel title simply and quickly with Plasticine. Follow the example of the big producers and originate your own titles. Get a Plasticine outfit to-day.

The Durbar Box, 1/- (by post 1/5). The Brilliant Box, 2/- (by post 2/6).

## HARBUTT'S Plasticine

Write for Illustrated Price List and Full Particulars to—  
**HARBUTT'S PLASTICINE LTD.,**  
229 Bathampton, BATH.

## Professional Editing Service

for  
**35, 16 or 9 mm.**  
**Sound or Silent**

How many reels of positive prints have you got lying around at home? Send them to me. Let me quote you for Editing and Titling.

I was 10 years with Gaumont.  
4 years with Nettlefold Studios.

**JOHN SEABOURNE**  
Rivermount,  
WALTON-ON-THAMES

## BRUCE'S OF EALING

THE FAMOUS  
FILM HIRE SERVICE

### OFFER SOME BARGAINS

9.5-mm. Pathé Lux Projector, complete with accessories . . . . .	Price £13
9.5-mm. Pathé De Luxe Motocamera, f/2.5 lens and Tele attachment . . . . .	Price £20
9.5-mm. Coronet Cine Camera, with f/3.5 lens . . . . .	Price 39/-
16-mm. Bolex Camera, Model E, f/3.5, in case . . . . .	Price £8
16-mm. Victor 3-Speed Camera, f/3.5 lens, with case . . . . .	Price £20
16-mm. Cine Kodak, Model B, f/3.5, in case . . . . .	Price £6 10s
35-mm. Antio. Super Camera, for Still or Movies, f/3.5 lens, 2 speed chambers in case . . . . .	Price £4 10s
35-mm. Hans-Götz Pro. Camera, latest 8-on-F. eye, f/3.5 lens, magazines and case . . . . .	Price £15

**NEW 9.5 mm. PATESCOPE DE-LUXE**  
**£13 13s. MOTOCAMERA**  
**WITH VARIABLE SPEEDS**

**ANY CINE APPARATUS EXCHANGED**  
**28A BROADWAY, EALING, W.5**

matic negative film, and we have recently tested this stock with very satisfactory results. The film is fully panchromatic and in the super-speed class, and our tests, which included a variety of scenes as well as coloured charts, show that the material is of a very high grade, with fine grain, and gives excellent colour rendering.

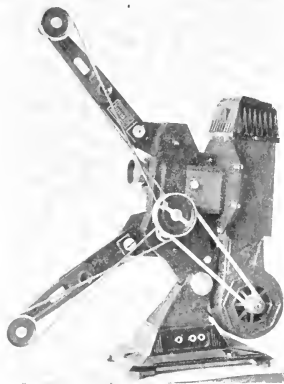
The film is sold, without processing rights, for —, and a returnable deposit of — is charged for the cassette. Altogether an excellent film which meets a very distinct demand.

### Big Reels for Pathe 200-B

Our accompanying illustration shows a new fitting for the Pathé 200-B projector, known as the Tinol Oversize Super Attachment. It enables about a thousand feet of 9½-mm. film to be projected without the need of changing spools. Thus, provided they are spliced up beforehand, two- and three-reel features can be shown as continuous film. The outfit, which contains the necessary arms, screws, spacing washers and two special spring bands, also includes two 1,000 ft. spools, while further spools are obtainable at 2s. each. The change-over can be made in a few minutes by removing the original spool arms and fitting the extensions; and the finish of the attachment is such that the handsome appearance of this projector is not in any way marred. The spools have a wooden core and cardboard cheeks, and if they are carefully

handled should be found quite satisfactory.

This attachment has been submitted by Messrs. Titulls, Ltd., of Manchester, and sells for 12s. 6d. complete.



Tinol Oversize Super Attachment

### PERMANENT BINDING CASES FOR "HOME MOVIES"

Permanent binding cases have been prepared, and are available on application to the Publishers. Write for particulars

### A Printer Hint

To the Editor of HOME MOVIES AND HOME TALKIES

DEAR SIR,—I note that you propose to deal with the question of negative as title in an early issue.

May I remind those who use the old Pathé hand-turned camera for titling that the gate aperture is smaller than that of the modern projector and that if this camera is used without alteration there will be a white margin on the screen when projecting.

This does not show in the case of reversal film as in that case it is black.

I understand that Messrs. Pathescope are prepared to alter this for a small charge, or if one feels inclined to do it oneself then the necessary instructions can be found in the article describing the construction of a home-made "printer" published in your December issue.

Trusting that the above reminder will prevent unnecessary waste of film.—I am, yours faithfully,

(Signed) ERNEST M. GREENWOOD.

### TO READERS LIVING ABROAD

#### THE SECRETARY,

HOME MOVIES CINE CIRCLES, would be glad to hear from and publish the names of any readers living overseas who would like to get in touch with readers in Great Britain for the purpose of exchanging films, photographs, or letters.

### "THE CINÉ DEALERS OF THE NORTH"

**CHAPMAN'S, ALBERT SQUARE**

FOR ALL

**AMATEUR CINÉ APPARATUS**

**CINÉ CAMERAS — PROJECTORS  
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## HAVE YOU A 16mm. PROJECTOR ?

If you have, subscribe to the Fox Photos Films - at - Home News Pictorial issued Monthly, 200 feet, price £2 . 10 . 0, also write for particulars of our feature films.

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**6 Tudor St., London, E.C.4**

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## A HOME-MADE CINE CAMERA

(Continued from page 426)

instrument held so that the screen is flush with the frame of the gate, and via the mirror there appears a clear and magnified view.

To return to marking off the lens, the camera was set up at a certain distance from a page of large print of a newspaper pinned upside down and the lens adjusted until the words appeared clearest; this gave the adjustment for that particular distance. This was repeated a number of times with different distances, including a few close-ups.

As I have said, this was only in the case of the single-lens camera, and led to the adoption of the second viewfinder lens which enables one to keep an object constantly in focus when it is approaching or retreating from the camera.

## Light-Tight Panel

Naturally, a certain difficulty was found in making the panel light tight as it has only one flange which is a piece of strip brass shaped to fit the inside of the body and then soldered to the panel. One end fits behind a flange on the body and the other is secured by one knurled nut. The body itself is of tinned sheet iron and is finished in dull black cellulose enamel which was polished with oil, giving a smart though quite durable finish. The lens mounts are all of brass, as are most of the smaller parts, as it is much easier to work.

I have endeavoured as far as possible to keep this description from being too technical by refraining from mentioning such difficulties as obtaining correct gear ratios between the intermittent mechanism and the shutter, to say nothing of the footage indicator, and I hope it is reasonably understandable. Some of the gears are Meccano, and nuts and screws were obtained ready made as these can neither practically nor economically be made at home, and the rest of the parts were all made from raw materials.

In short, the whole thing was designed and made in an ordinary home workshop, and if any readers would care to know more about the camera I shall be pleased to let them have any information they require and plans if necessary. Letters should be addressed care of the Editor.

## FATHER OF THE TALKIES

(Continued from page 429)

and musically blended loud-speaker had both still to be invented. Neither came into commercial existence for the best part of ten years after M. Lauste's life work was waiting for them. What luck! Anyway, no worse than that of most inventors. Still, it is something to be "Father of the Talkies."

## CORRESPONDENCE

(Continued from page 425)

## CLASSICAL FILMS AND

## "CUTTING"

To the Editor of HOME MOVIES AND HOME TALKIES.

DEAR SIR,—In your January issue reference was made to classical films and their direct ruin as a result of cutting. The picture referred to in particular was "The Cabinet of Dr. Caligari," and the writer of the criticism used this phrase: "... in its almost unrecognisable form in 9.5-mm. stock."

To the student of cinematography, and in particular, to the student of the German School (of which the Caligari picture is a supreme example), Dr. Robert Wein's great picture will always be something of a problem, and one is tempted to think that the young Cambridge gentleman who penned that caustic remark re 9.5-mm. reductions is suffering from what students term "the Caligari complex."

Even in its entirety on 35-mm. stock, the film is full of subtleties, and the writer has found that considerable discussion invariably follows the presentation of the picture no matter how highbrow the audience may be. Speaking from considerable experience of outstanding pictures (not only of the German but also of the Russian School), the writer is of the opinion that Pathé's editing helps considerably in the intelligent unfolding of the story in question.

And what is true of Caligari is certainly the case with other U.F.A. productions, to wit, "Vaudeville," "The Sacred Mountain," and "The Nibelungen Saga" (to mention but three, each great, each complex, and each subject to considerable "editing" in the 9.5-mm. size).

It is a grossly unfair statement to say that *any* film released by Pathé is "unrecognisable," and, above all, are the classical releases monuments to the painstaking foresight of a firm to whom not only the amateur, but even the professional, owes a very great deal.

Quite recently, in his private theatre, the writer projected a thousand-foot standard-size film entitled "The Ridge Roamers." From beginning to end it showed a couple of tourists wandering over mountains. The titles were long, the action intolerably slow and uninspired. After this the 9.5-mm. thirty-foot K reel, "The Romance," was screened, and without exception everyone agreed that the latter was in every way a more artistic job. Note the word carefully, *you* would-be critics! Artistic (in the screen sense) means (a) intelligible, (b) entertaining, (c) instructive, (d) of satisfactory thematic balance, (e) atmospheric (in the case of a travel subject); and (f) geographically accurate (that is, no studio faking is allowed to detract from the educational value of the subject).

Even our Cambridge friend will not deny the credit due to the Pathé reel and its editor (whoever that long-suffering but amazingly efficient individual may be), and amateurs as a whole need have no fear that a single foot extracted from the "classical" films released by Pathé will in any way reduce their worth either as models of perfect productions, or supreme examples of the films' capabilities in the entertainment sense.

D. CHARLES OTTLEY  
(late Sound Manager,  
Gaumont-British Picture Corporation).

## BARGAINS

**WANTED.**—Quantity of standard size 35-mm cine cameras, 100 ft. and 200 ft. capacity, complete with tripods, for cash or exchange. City Sell & Exchange (1929), Ltd., 59 Chancery, E.C.2.

**WANTED.**—For cash or exchange—Baby cine cameras, projectors, films, microscopes, telescopes, binoculars, optical, mechanical, zoos, and modern cameras.—Frank, 67 Saltmarket, Glasgow.

**9.5-mm. SUPER 8 FOR SALE.**—Particulars, 413 Farnham Road, Epsom, Surrey. See also **MOVIES AT HOME.**—How to make your own cinema projector. Particulars free.—Moviescope (C), 11 Farnham Road, Epsom, Surrey.

**STEEDMAN'S OF LEEDS.**—The 9.5-mm. and 16-mm. Specialists. Processing—Developing and Printing—Copying—Printing—35-mm. to 9.5-mm., and 16-mm. to 9.5-mm.—Titles to suit the subject.—9.5-mm. Projector Reels for 160, 200 or 400 feet. Send for our Green List, and remember all Steedman Services are available through your local dealer.—Steedman's Cinematograph Laboratory, Meadow Road, Leeds, 11.

**"CINEPHOTO HOUSE."**—The Complete Pathscope Film Library.—New subscription rates, 15 Supers, £1 2s., 3 days.—The Complete Pathscope Film Library.—See below.

**EXCHANGES.**—Now is the time to get our quotation on your old "still" or cine apparatus, against new. Our **SECRETARY** will have the following soiled and second-hand cameras for disposal: 16-mm. Kincaim, f/1.5, £2 2s.; £19 10s.; 16-mm. Kincaim, Zeiss-Tessar f/2.7, £12 2s.; £9 9s.; Pathé-Lux 9.5-mm. f/2.9, £2 9s.; £9 10s.—6 Park Road, Teddington, Midsley 1064.

**PRESERVE YOUR FILMS** by using the approved preservative solution. 1-oz bottles, 1s. 3d., post free, from Scott, 120 Kensington Road, Southend-on-Sea.

**SECOND-HAND PATHSCOPE MOTOCAMERAS WANTED.**—H. G. Thompson, 5 Northampton Street, Leicester.

**PATHSCOPE SUPERS EXCHANGED.** 2s. 6d. each; 60-ft. 6d. each.—Giles, 204 Lampton Road, Bournemouth.

**ENSIGN AUTOKINECAMERAS**, 3 speed, 1.5 lens, with carrying case, cost £26 10s., accept £18; Ensign, 180-watt projector, cost £27 10s., accept £15; W. G. recording synchronizer for Home Talkies, cost £25, accept £20; W. G. film editor negative and positive, cost £15, accept £7 10s.; Electrophot exposure unit, cost £10, accept £5. All the above are almost new, would accept offer for lot.—Giplin, Licensee, Grosvenor Hotel, Blackpool.

**MARCONI MIC AMPLIFIERS**, battery driven, £2 10s. each; G.E.C. battery model amplifiers in clock cabinets, 10s. each; Marconi A.C. amplifiers, 4s. each; H.M.V. A. gramophone amplifier, in teak cabinet, automatic turntable, £12 10s.; Marconi 10-watt battery models, £7 10s. each; also large stock of various gramophone and Power amplifiers, loud-speakers, sound heads, and portable talkie outfits at bargain prices.—H. Frank, 23 Percy Street, Tottenham Court Road, W.1. Museum 8585.

**RARE OPPORTUNITY.**—Cine—"Kodak" K. 1.9 lens; also Pathé-Lux 3.5-in. 3.5 and "Kodak" wide angle 2.7, filter, case.—As new. Cost £65. Accept £35.—Coles, Heatherbank, Chichester, Kent.

**SOMETHING NEW.** Every issue of the Pathscope Super News Reel and Gazette will be available without extra charge to all users of the Pathscope Film Library of Eastern England.—See below.

**THE PATHSCOPE POSTAL PROCESSING SERVICE OF EASTERN ENGLAND.** As efficient as our film service. Simply send your characters to us enclosing the usual price 2s. processing: 5s. 7d. re-delivery. They will be returned direct from The Pathscope Laboratory. This method guarantees your films receiving the correct Pathscope treatment with speed and efficiency.—Robinson's Home Cinema Service, Manchester House, Lowestoft (South).

**CINEMATOS FILM LIBRARY** of 9.5 millimetre films—Films sent out with your order, driving charge, 1s. 6d. for three clear days. List free. Condition of films guaranteed.—Below.

**SILVER SCREEN.** 5 ft. by 4 ft. 2 in. carriage paid. Complete with stretchers and bolts, assembled in five minutes. Satisfied customers all over the country. Silver screens under £100. Order. Send us your required size and we will quote you.—Below.

**YOU CAN BE CERTAIN OF YOUR "SHOTS"** with your cameras, by using a meter. No fiddles. Nothing to go wrong. Easy to use. Just open the flap and there you have the correct reading—no bigger than a packet of cigarettes. 5s.—worth double.—Below.

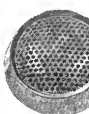
**HAVE YOU A CAMERA?** There is your chance to try one. Any camera of Pathscope make supplied on five days' approval—and your old camera for our quotation in part exchange. Cine cameras reconditioned. We will loan you one whilst this is being done.—Below.

**WE STOCK EVERYTHING** for the Home Cine—old cine apparatus and parts for payment for new. Cash or terms.—Clementos Ltd., 106 Marsh Street, North, Hanley, Staffs.

**TITLES**, small Gothic, from 41. Samples, stamp.—Jackson, 8 Walton Road, Stockton-on-Tees, Warrington.

(Continued on next page)

## ELECTRADIX



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MICROPHONE for Broad-  
casting at Home. It is a  
general purpose, handy Mike,  
with solid bakelite body, back  
terminals, front metal grille.  
No. 11, new design, 5/6  
only finished.  
No. 11A, special, in solid Brass  
body, unequalled at the  
price on speech and music.  
7.6. Pedestal Mike No. 1011  
No. 12B, 10 in. high, 12 G. No. 12B Ring Pedestal, 18.6. 6,  
as illustrated. Elise-reize type Table Broadcaster,  
\$2.6, for Studio recording. "Process" lapel mikes,  
specially designed for dance band music.  
American model 12 G

**No. 11, 5/6**  
10 in. high, 12 G. No. 12B Ring Pedestal, 18.6. 6,  
as illustrated. Elise-reize type Table Broadcaster,  
\$2.6, for Studio recording. "Process" lapel mikes,  
specially designed for dance band music.  
American model 12 G



**No. 12B, 18/6**  
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announcer. A bakelite production,  
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microphone and high ratio  
s.s. transformer. Fitted battery plug  
switch and output terminals. Excellent results and  
low price have made this one of our most  
popular models. **No. "H.M." 11**  
18/6

For other mikes see special list "H.M."  
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Meters and Switchboards, Photo Cells, etc. See  
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"H.M." of 5000 bargains. Send stamped  
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## YOUR PICTURE QUERIES ANSWERED!

Address your query to: The Service Department, HOME MOVIES, George Newnes, Ltd., 8-11 Southampton St, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

"Aspirant," Torquay. The chief camera man in an important studio rarely touches a camera, the actual manipulation being left to his assistants. He is directly responsible for the lighting and photography and spends a good deal of time in conference with the director, art director and other officials. He has the last word in all matters of make-up and has a much more powerful influence on the success of a picture than is often acknowledged. Many a temperamental star has found that it does not pay to be rude to a camera man.

S. R., Stratford, E. No scheme as yet has been publicly demonstrated by which truly stereoscopic cinema pictures can be seen with the unaided eye on a normal screen. The main trouble is that in order to view anything stereoscopically each eye has to see a slightly different aspect of the picture. Thus in order to see a cube as a cube "dead-on," the left eye must be able to see a little of the left side of the cube and the whole of the front, while the right eye must see a little of the right side of the cube and also the whole of the front. The right eye must not see any of the left side of the cube or the left eye any of the right. Excellent stereoscopy can be obtained by the "green-and-red" method described in last month's issue and by other methods in which special glasses or viewing apparatus is worn by each observer, but this is not a practical way of solving the difficulty. Although the problem may

appear to be insoluble, we have reason to know that considerable progress is being made towards a solution, and the next year or two will undoubtedly see stereoscopic pictures on the cinema screen in such a form as they can be viewed with the unaided eye.

C. Q., Bolton. "Wipes," which are becoming very popular in professional pictures, are made by cutting the film at the end of the scene in a long diagonal (through about 15 or 16 frames) and joining this to the beginning of the next scene, the film of which has been cut diagonally in an opposite way so that you have a long diagonal join instead of the transverse join which is usually the case. In the negative-positive process the two diagonally-cut negatives can be made to print on to one positive without difficulty, but when using the reversal process the special form of join referred to is best made by using transparent cellulose adhesive tape (see "Apparatus Tested" this month's issue) wherein the same person appears in two parts of the picture (a man shaking hands with himself, for example) are made by accurately masking off one-half of the film while the actor performs on the other half, and then reversing the process so that the film is really exposed in two halves. When this method is used in professional films the background is carefully chosen so as to render the join as little noticeable as possible.

## BARGAINS

(Continued from previous page)

**CINE—"KODAK" MODEL B, f/3.5, unsofted, in leather case, \$5; Kodascope C, with lens, lamp and resistance, \$5; Bell-Recta screen, 15s. 6d.—"Clover," 6s Boxall's Lane, Aldershot.**

**STEADY PICTURE READY TO TRIP!** That is what the Pockidge gives, yet it can be carried between finger and thumb, and costs only 35s. Ideal for all outdoor work. May we send you details?—Below.

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**HEATHCOTE OF NOTTINGHAM**, Associate L.A.C., stockist for Permarac, Pathé, Bolex, etc. Liberal allowances on exchanges.—Below.

**PLENTY OF SECOND-HAND BARGAINS.**—State your wants. 4 x 3 silver screens, 3s. 6d.; 8 x 6, 22s. 6d. (without rollers).—Below.

**TITLING LETTERS** from 2s. per set (130). The new G916 actually in stock.—Below.

**LARGEST 9.5 LIBRARY** in the country, reasonable hire rates. Send for particulars.—Below.

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Cost £28, accept £18 or offer.—J. A. Miles, 14 High Street, Putney, S.W.

**KINETOSCOPE** for sale.—Edison, original living-picture machine, motor-driven, correspond or see.—174 Bristol Road, Birmingham.

**THE AMATEUR CINE SERVICE, 50 Widmore Road, Bromley, Kent.**—April Bargain Selection: Fox news reels, 9.5 mm. and 16 mm., from 22s. 6d.; Riamstine film editor, £9 17s. 6d.; Riamstine Photocell meter, £4 15s.; Cinophot, 15s.; Bewl meter, 18s. 6d.; Willo, 17s. 6d.; Lios meter, 15s.; Posaphot, 8s. 6d.; Pathé filmograph, 10s. 6d.; Kodascope assembly for f/1.9 Cine-Kodak, 37s. 6d.; f/1.5 Meyer wide-angle 16-mm. camera lens, 6s. 17s. 6d.; Lodox-Pathe lamphouse, 30s.; Pathé super condenser, 10s.; Pathé super Hermagis lens, 12s. 6d.; Pathé K.L. resistances, 5s.; Pathé dual resistances, 15s.; Pathé 21s. tiding outfit, 10s.; Humidor cans, 2s.; Pathé dynamo, 10s.; Coronet f/3.9 Cine camera, 37s. 6d.; Coronet projectors, 27s. 6d.; Projector and Camera lists post free. Please state requirements.

**PROJECTOR, PRINTING MACHINERY, etc.**—Aifa Movietone, 16-mm., new, £11; Dallmeier tier, new, £5 10s.; 16-mm. printer, new, £18; 35-mm. printer, £15; reduction-camera printer, 16-mm.-35-mm., £45; 16-mm. drying drum, 5 ft., £3 10s.; large quantity of 16-mm. Kodascope, etc., cheap. Everything in excellent condition.—Box No. 80, "Home Movies and Home Talkies," 8-11 Southampton Street London, W.C.2.

"HOME MOVIES," April, 1934

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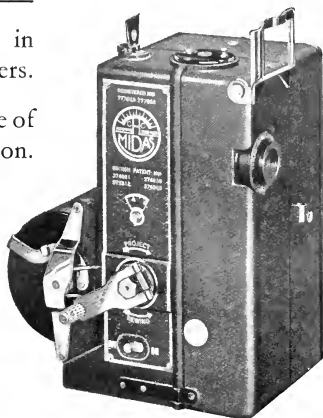
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OFFICIAL ORGAN OF THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS, LTD.

**Vol. 2. No. 12**

*Edited by Percy W. HARRIS, F.A.C.I.*

**May, 1934**

## CONTENTS

THE EDITOR'S NEWS REEL ... ..	461	SOME HINTS ON CASTING ... ..	471
THE VIEWFINDERS ... ..	462	FILM EDITING ... ..	472
BRITISH PHOTOGRAPHIC FELLOWSHIP ...	462	I.A.C. OFFICIAL PAGE ... ..	473
DUPLICATES FROM 9.5-MM. REVERSAL FILMS ... ..	463	APPARATUS AND MATERIAL TESTED AND REVIEWED ... ..	474
MAKING SCENICS (II) ... ..	464	A.B.C. OF HOME TALKIES ... ..	477
OUR HINTS AND TIPS COMPETITION ...	466	THE MERRY REEL ... ..	480
ANOTHER "HOME MOVIES" TITLE ...	468	THE NEWREELS ... ..	483
"LET'S TALK ABOUT GAUZE AND ITS USES" ... ..	469	NEWS OF THE CINE SOCIETIES ... ..	488
FROM OUR LETTER BAG ... ..	470	HOME MOVIE OPPORTUNITIES ... ..	492
		YOUR CINE QUERIES ANSWERED ...	494

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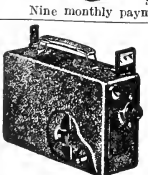


**Model C**  
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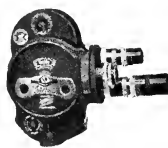
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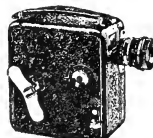
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Fitting variable speed device to your present de Luxe Motocamera, 50/-



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A New Photo-electric  
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Very light and compact. **£4 4 0**

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TEM. Bar 7165





*"I go to visit the Motion Man,  
for whom I've writ a play."*

BEN JONSON, A.D. 1640

WE make not the slightest apology for returning once again to the subject of the sale of inflammable cinematograph film for home use. Dealers have now been requested to mark the boxes "Inflammable," and this, coupled with the fact that in certain cities such film must not be sold to very young children, represents about the only change in the state of affairs during the last few months. There is still nothing to prevent children sending their elder brothers to buy the film, and as long as toy machines which will take nothing else are allowed to be sold the scandal is likely to continue.

#### It Still Goes On

Read this story from the *Kentish Independent*: "The ignition of six reels of cinematograph film is believed to have led to a fierce outbreak of fire which occurred at 70 Picardy Street, Belvedere, on Thursday, when a woman resident was severely burned about the hands and face.

"Erith Fire Brigade was summoned, and found on arrival that the back bedroom on the first floor and the first floor landing were burning fiercely. The blaze was tackled with extinguishers, and although it had gained a strong hold the firemen were able to prevent it from spreading to four adjoining houses which at the time were threatened.

"Mrs. Sarah Hallam, aged 44, a sub-tenant of the house, was badly burned about the face and hands in

trying to extinguish the blaze. She was treated by Dr. Cane and removed in the ambulance to the Erith Hospital.

"When the outbreak had been controlled, it was found that two full-sized spools of cinematograph film, and four other spools containing portions of film, had been stored, together with a small projector, under the bed in the room in which the outbreak started.

#### NON-FLAM FILM IS REALLY SAFE



This box of 9½-mm. film was recovered from a fire practically undamaged. The films, when projected, were without apparent injury

It was the films which accounted for the terrific heat accompanying the fire.

"Mr. Gill said he had been in the room three or four minutes before the fire started. He believed he lit his pipe, and the bed-clothes in some way might have been ignited.

"The room was burnt out and the remainder of the first floor was badly damaged."

#### In Leeds

And here is another near-tragedy, told in a Leeds paper: "A house fire, from which five children were rescued and which was caused by a child's toy cinema, had a sequel recently at Leeds, when George William Barlow (aged 38), a wheelwright, of Acre Street, Middleton, Leeds, was charged with storing films in other than metal boxes.

"Superintendent Moss said Barlow had a toy cinema with which he amused his children and the film for which he kept in an attaché case on the sideboard. A loose piece of film was hanging from the case quite close to the fireplace, and his five children, whose ages ranged from 18 months to 13 years, were playing on the rug when there was a burst of flame and the kitchen caught fire.

"The children were rescued unharmed, but the furniture was badly damaged and the fire brigade had to be called."

#### Scots Convention Asks for Legislation

The "unrestricted sale of lengths of inflammable films for use in the home by children" was the subject

of a resolution at the Convention of Royal Burghs of Scotland—Scotland's "unofficial Parliament"—in Edinburgh.

Provost Young, of Auchtermarder, raised the question and pointed out that these films were intended for use with toy-cinema projectors.

But, you see, there have been no lives lost yet. We repeat once more, must we still wait for a coroner's inquest?

THE EDITOR.

# THE VIEWFINDERS

**A New Name, but No Other Change—No Subscriptions and No Formalities**

WE have heard from several readers recently that there are many Societies, quite unconnected with any branch of photography, called "The Good Companions," and suggesting that the name should therefore be changed. As a large percentage of those who were good enough to write further suggested that in future "The Good Companions" should be known as "THE VIEWFINDERS," that name has been decided upon and we hope you approve of the change.

Among the new Circle leaders, whose names and addresses are given below, you will notice that of Dr. Antonio de Meneses, of Lisbon. Dr. Meneses is particularly anxious "to get in touch with amateurs in Great Britain and in

the islands of the South Seas for the purpose of exchanging films, photographs and letters."

Overseas readers are especially keen on this idea. You will, for instance, see among the list of leaders below the names and full addresses of Mr. R. Moses, of Christchurch; and Mr. A. E. Tingey, of Wanganui. The former says in his letter, "I would very much like to correspond with pen-friends in Great Britain and to exchange photographs"; and the latter says that he has "always been handicapped in the past by not knowing any cine enthusiasts outside the Dominion."

If you are interested in New Zealand here is your opportunity to get some first-hand information.

## CIRCLE LEADERS

\* Indicates Cine Circles whose members will welcome the co-operation and the company of "still" workers.

ALTRINCHAM, CHESHIRE.

\* Mr. E. W. BERTH-JONES,  
Bollindale, Ashley Heath.  
BRADFORD, YORKS.

\* Mr. WALTER SCOTT,  
26-30 North Parade.  
BRIGHTON, SUSSEX.

\* Mr. OLIVER V. HILSON,  
29 Upper St. James's Street.  
BROMLEY, KENT

\* Mrs. DISHOR, 9 Hayes Road.  
CHATHAM.

\* Mr. JOHN WILLIAMS,  
126 Maidstone Road.  
CRICKLEWOOD, N.W.2.

\* Mr. STANLEY C. CHURCHILL,  
77 Mofa Road.  
DEAL, KENT.

\* Mr. E. J. CALVERT,  
1 Hamilton Terrace,  
Cemetery Road.

GLASGOW.  
\* Mr. R. W. B. MORRIS,  
100 W. Regent Street.

GREENFORD GREEN, MIDDLESEX.  
\* Mr. E. DENTON CRICK,  
29 Walton Gardens.

GREENOCK.  
\* Mr. LAURENCE B. FISHER,  
32 Brisbane Street.

GRIMSBY.  
\* Mr. ALFRED HORN,  
50 Bridge Street, South.  
HAMPTON HILL, MIDDLESEX.

\* Mr. R. HARRINGTON-MOORE,  
71 St. James's Avenue.

HUDDERSFIELD.  
\* Mr. L. HIRSTWOOD,  
Messrs. Dawson & Whitfield, Ltd.,  
14 Wood Street.

KINGSBURY, MIDDLESEX.

\* Mr. E. K. CORKE,  
31 Kingsnere Park.

LEE-ON-THE-SOILENT.

\* Mr. P. C. MOXON, Lee Britten.

LEIDS.

\* Mr. GEORGE CHILDE,  
228 Roundhay Road.

LEICESTER.

\* Mr. A. J. MERRICK,  
30 Sandringham Avenue.

LICHFIELD.

\* Mr. STEPHEN F. BURDON,  
"Shoulder of Minton Inn,"  
London Road.

LOWESTOFT (SOUTH).

\* Mr. W. A. ROBINSON,  
Manchester House.

MANCHESTER.

\* Mr. J. G. CHAPMAN,  
Messrs. J. T. Chapman, Ltd.,  
Albert Square.

MANSFIELD.

\* Mr. A. C. VALLANCE,  
59 West Gate.

NEWPORT, MON.

\* Miss M. TENOT, 16 Ronald Road.

NORTHFIELD, BIRMINGHAM.

\* Mr. A. ELWELL, 36 Fitzroy Road.

RHONDDA, S. WALES.

\* Mr. W. SUSSEX,  
5 Old Street, Tonypandy.

ROCHDALE, LANCs.

\* Mr. P. ALSTON, 74 Primrose Street.

ROTHERHAM.

\* Mr. EDGAR DUTTON,  
43 Clifton Grove, Clifton.

RUISLIP, MIDDLESEX.

\* Mr. G. C. FEARON,  
3 Croft Court, Brickwall Lane.

RYE, SUSSEX.

\* Mr. G. J. BEYNON,  
Rosslyn, Cadboro' Hill.

SCARBOROUGH.

\* Mr. H. REEVES,  
Five Oaks, Newby.

SHEFFIELD.

\* Mr. ALLAN RAMSAY,  
331 Ecclesall Road South.

SHIRELY.

\* Mr. N. EDWARDS,  
"Eastleigh," 48 Bennett's Way.

SHREWSBURY.

\* Mr. W. JONES,  
30 Mardol Road.

TORQUAY.

\* Mr. CHAS. H. AGGILL,  
4 Daison Cottages, Upton.

TUNBRIDGE WELLS.

\* Mr. M. SERRAILLER,  
10 Lansdowne Road.

UPMINSSTER, ESSEX.

\* Mr. J. M. GILLIVRAY,  
16 Argyle Gardens.

WALLASEY, CHESHIRE.

\* Mr. S. G. PEARCE, 3 Carrington Road.

WOODLESFORD, NR. LEEDS.

\* Mr. MARTIN PALMER,  
Leventhorpe Hall.

## Leaders Overseas

BOMBAY.

\* Mr. T. A. FULTON,  
10 Rafia Manzil.

CHRISTCHURCH, NEW ZEALAND.

\* Mr. R. MOSES,

71, Antiqua Street, Svydenham.

LISBON, PORTUGAL.

\* Dr. ANTONIO DE MESESES,

Rua do Norte 5.

PORT ELIZABETH, S. AFRICA.

\* Mr. W. TORREY,

50 11th Avenue, Walmer.

WANGANUI, NEW ZEALAND.

\* Mr. A. E. TINGEY,  
33 Nelson Street.

## THE BRITISH PHOTOGRAPHIC FELLOWSHIP

THE scheme for the parallel working of both cine and still miniature - camera users has in the London area met with a marked degree of success. Both types of worker have much technical and pictorial data in common, and upon the excursions already run much mutual assistance has been rendered.

Local leaders have written in to say that they have difficulty in getting their members to support various functions, and wonder why. Of course, it is not possible; indeed, it would be foolish to make a sweeping statement as to the reason for such lack of enthusiasm. Each case must be treated upon its particular failings. The majority of troubles are of a local nature and nearly always have a local solution. So, if your circle is not running as easily as you would like it, first turn round and do a bit of self-examination, and if there is nothing wrong there, start to analyse the salient features of your circle. There is always a way out.

### A Holiday in Germany?

The B.P.F. Austro-German holiday in September has a few vacancies for keen "still" or cine workers, and inquiries will be welcomed. The centre for this trip is in one of the most beautiful valleys of the Tyrol, quite near to the location used by the "Constant Nymph" unit of Gaumont-British. The cost of the trip is £16—an absolute bargain. There is also plenty of room on the July holiday to Heidelberg and Rothenburg; a special scenario is being prepared with some of the mediaeval Neckar castles as settings, and it is proposed to complete all the shooting during the fortnight's vacation. Extraordinary facilities in factories and ancient buildings are some of the privileges afforded by this holiday, and there will be the big B.P.F. cruising coach for all travel. The inclusive cost of this trip is £17, and is jolly well worth it. So come to Heidelberg and Rothenburg with us.

London and Home Counties cine workers will be pleased to know that the B.P.F. has chartered a Thames tug for an afternoon's trip amongst the shipping on the river. The date is fixed for June 16, on the afternoon tide, and any keen worker will be made very welcome. This is the fourth time that the B.P.F. have used this vessel, and on previous occasions photographers have come long distances to participate in this unique trip. What an opportunity for members to meet folks from afar! So come along and spend a joyous afternoon with us; just send a card to headquarters for times and meeting place. Write to B.P.F., 7 Aberdeen Mansions, Kenton Street, London, W.C.1.

# DUPLICATES FROM 9.5-MM. REVERSAL FILMS

By COLIN BUTEMENT

Mr. Butement's article on the construction of a 9.5-mm. Printer in our December number aroused much interest. In this article he gives some further valuable hints

AS mentioned at the end of my previous article on "How to Build a 9.5-mm. Printer," duplicate prints may be made from direct reversal films with the aid of the printer, and duplicate negatives may also be made from original negatives should these be required.

By far the most satisfactory method of making a duplicate print from an original direct reversal print is to first make a duplicate negative, and from this the final print.

In the preparation of a duplicate negative from an original negative, a "master positive" print is first made and from this the duplicate negative is printed.

In making a duplicate negative from a direct reversal print, we already have our "master positive" print and so the negative may be made direct.

From this it will be seen that a description of the production of a duplicate negative from an original negative will embrace the production of a duplicate negative from a direct reversal print.

## The Preparation of Duplicate Negatives from Original Negatives

After numerous tests with various types of 9.5-mm. film stock and developers, I have found that the best type of stock to use for the "master positive" print is Gevaert positive film and for the production of the duplicate negative, Gevaert ortho. negative film.

The most suitable formulas for developing these two films are given below.

### For the "Master Positive"

Metal	60 grains
Sodium sulphite (crystals)	10 oz.
Hydroquinone	3 oz.
Sodium carbonate (crystals)	7 oz.
Potassium metabisulphite	80 grains
Potassium iodide, 1 per cent. solution	200 mms.
Water	(to make) 1 gal.

Dissolve in the order given. Use full strength at 65° F., and develop for approximately 3½ mins.

The 1 per cent. solution of potassium iodide is made by dissolving 43.7 grains of potassium iodide in 9 oz. 1 dram of distilled water, 200 minims of this solution being used for each gallon of developer.

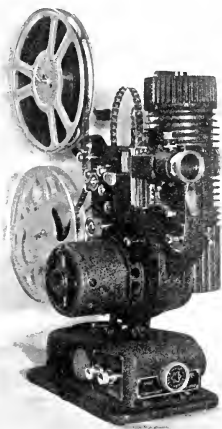
### Developer for Duplicate Negative

Metal	18 grains
Sodium sulphate (crystals)	4 oz.
Hydroquinone	35 grains
Borax (pure)	18 grains
Water	(to make) 40 oz.

Dissolve in order given and use at 65° F. Approximate time for development, 7 to 8 mins.

The original negative or direct reversal positive should now be thoroughly cleaned on both sides with clean velvet or wash leather which has been soaked in carbon tetrachloride.

## A JAPANESE PROJECTOR



This interesting 500-watt projector for 9.5-mm. film only, was recently tried out by "Home Movies." A note regarding it will be found on page 476

In printing the master positive print, sufficient exposure must be given so that when correctly developed it appears rather denser than a print intended for projection, but so that all the tones of the original are correctly recorded, even the "highlights" having a slight deposit.

The print should be developed to a full contrast, care being taken to stop development as soon as the high-

lights begin to veil over. The shadows may be left to take care of themselves.

[For those who understand the use of gamma and who have the necessary apparatus, this should be about 2.2.]

The reason for developing to a high contrast is so that the duplicate negative may have a low degree of contrast and yet retain full gradation and low graininess. After development the master positive should be fixed and washed for 30 mins.

The fixing bath is composed of hypo 16 oz., dissolved in 70 oz. of warm water (100° F.) to which is added potassium metabisulphite 2 oz., dissolved in 10 oz. of water. Use at 65° F.

The positive print should now be well cleaned as recommended above.

## Preparation of the Duplicate Negative

From now on the preparation of the duplicate negative, either from a master positive or from an original direct reversal positive, is identical.

As mentioned above, the duplicate negative is made on Gevaert ortho. negative film which must be handled in a dull red dark-room light throughout.

An electric hand torch, fitted with a red filter, will be found very useful in threading up the films in the printer.

### Print Fully

The negative must be fully printed and weakly developed so that when the exposure and development are correctly adjusted the negative is of low contrast and graininess, but retains all the range of tones of the original, even the shadows (i.e., the lightest parts of the negative) should have a perceptible deposit, even though the original negative has clear shadows.

The exposed negative is then developed in the weak borax-Metol-hydroquinone bath given above till the shadows just veil over. (Gamma approximately 0.6 to 0.65.)

It is now rinsed and fixed in the above fixing bath and well washed for 45-60 minutes in running water and dried.

From this duplicate negative, any number of positive prints for use in the projector may be made and should compare very favourably with the originals.

# MAKING SCENICS (2)

## The Technique of an Interesting Subject

By R. E. BECK

Editor's Note.—This is the second article by Mr. Beck, who has had a great deal of experience in editing professional films of the type he describes. The first article appeared in our September, 1933, issue

THE Scenic is essentially a unity: it can have only one trend and only one mood; and in our previous article we found that this led us to the principle of the single ruling subject—something akin to a light-switch in a passage, which we turn on to enable us to pass smoothly from one end to the other without measuring our length on the floor through an encounter with some unseen and unimagined obstacle.

We applied this principle of the single ruling subject to the pure Scenic; we imagined a film in which our task was to find scenery to photograph which by its character would contribute towards the construction of a Scenic in terms of our chosen ruling subject: scenery was the only article in which we dealt.

But it is possible to conceive a Scenic in which scenery would not be our only pre-occupation. Such a film would have a second subject, not necessarily scenic, as a sort of theme within a theme. This subject might be "Manor Houses," for instance—a specifically documentary subject which lends itself to special treatment on its own account.

### The Treatment

Now when we plan a film of scenery into which we want to introduce a second subject of this kind, our first duty is to make up our minds how far we want to go in our treatment of it. Either we treat it by itself, in a film entirely devoted to it, or we subject it to the domination of a scenic ruling subject. We cannot, as is so often done, perform separately on the scenery and separately on the documentary subject, and then try to agree the two results. As has already been observed, a Scenic is a compact unity, inseparable in its parts; and if anything is introduced into it which is foreign to its intrinsic character, that thing must be photo-

graphed with a view to harmony. So far, therefore, as in our construction of Scenics we are concerned with specifically documentary subjects, our approach to them is subject to the same rules as we have laid down in connection with purely scenic material.

We propose now to pass in review the steps necessary to the making of a Scenic into which it is proposed to introduce a documentary subject. A short list of its kind will be useful for reference. Here it is:

- (e) *Countryside* shown as harbouring buildings of architectural or historical interest.
- (f) *Countryside* shown as being the home of some peculiar native custom.
- (g) *Countryside* shown as containing certain animal life.

In each of these examples there is a specifically documentary subject to be treated with the countryside in which it is found. Our concern is to know how to fit the one into the other, so as to strike a scenic balance.

We may arrive at a better understanding of the problem if, as before, we express it by means of a word picture. Thus, drawing upon example (e) above, we will write, "A valley which shelters some ancient churches."

The valley is, of course, our ruling subject.

It follows that though we have, somehow, to show the age of our ancient churches, which involves an approach to them from an angle free of considerations of scenic value—that is, free from the influence of the ruling subject—yet we must find means to reconcile this independent angle of approach with that which derives from our entire scenic conception, or we fail in our application of the principle of the ruling subject.

In the circumstances we must begin by getting to know how we are going

to build up the purely scenic element of our projected picture. When we know the extent, the character and the variety of the scenic treatment possible to us—having worked it out as if we were dealing with an ordinary, uncomplicated Scenic—then, in possession of our scenic continuity, we may turn our attention to the churches and see how they will lend themselves to inclusion in the film. This procedure will, for instance, help us to tell with fair accuracy that out of, say, ten churches in the valley, five are as many as our film will stand.

We have five churches, then, to select from ten.

Naturally we are interested in these churches for their own sakes, and will weigh them up against each other from the point of view of selecting the five most attractive and typical of their age.

### Surroundings

At the same time we must never lose sight of their surroundings—surroundings which must be characteristic as far as possible of the valley. It is their picturesque surroundings that in the final reckoning must determine for us our selection of the five churches.

In saying this we do not ignore the possibility of there being among the ten originals a church of such out-



In the Lake District

[Photo: Austin Scott]

standing interest in itself as to be inseparably associated in the popular mind with the locality we are depicting. In that case, acting on the principle that it never does to disappoint an audience in something that it expects to see, we would have no alternative but to include this church in our chosen five, however poor it might be in picturesque associations. The same applies to any similar object in which we happened to be interested. Fortunately, however, it is rare that anything is encountered of such documentary importance that it simply cannot be left out; and in the present instance we will not concern ourselves further with such an eventuality, but will assume that all our churches have more or less equal documentary interest, so that our choice of five can safely be made on the basis of those churches which have the most suitable picturesque environment.

### Preserving Atmosphere

Once this has been done, our next step is to photograph the churches selected. Naturally we do not photograph them *ad lib.*, and let the general scenic plan look after itself.

Imagine a church upon which we are ready to bear our camera. We have to find such angles as in the sum will preserve it in the scenic atmosphere imposed upon us by our ruling subject. We photograph it as follows: (1) the general view of the church in its most typical surround; (2) a closer view, indicating its cruciform build; (3) a closer view still, of a transept, featuring a narrow little window at which years ago an archer may have been posted to repel some marauding party; (4) an angle on a normal window for contrast; (5) an



A view of the Old Mill at Gillingham, Dorset [Photo: Humphrey & Vega Joel]

angle on the ivy-clad entrance; (6) an angle on the soaring tower; (7) another general view of the church, different from the first.

All these are purely imaginary scenes, but they do represent about all we hope to do with a specifically documentary subject when it is tied to a scenic ruling subject. Not a great deal, we must admit. That is the price we have to pay when we put a documentary subject into a film of scenery. Yet we do claim that the picture we have outlined of our church is adequate to our purpose. We do not need more than to suggest it, and that we have done. For the

rest, it is a scenic picture—which is the important point.

In this connection we have to say that though in the case of each angle used by us we have tried as much as possible for scenic quality, it is the effect of the sum of all the angles put together that is more important for us than the character of each individual shot. Thus, if a couple of scenes without scenic atmosphere but of certain documentary interest suggest themselves for inclusion by reason of their continuity with scenes that come before and after which *have* got scenic atmosphere, by all means let us include them. This will explain Scenes 3 and 4, not in themselves at all scenic. But of their kind, scenes which are purely documentary in content must be used sparingly, and never, as they often are, in such quantities that the scenic atmosphere into which they are intruded is thereby lost. The balance must always be in favour of scenes which build up the scenery.

### A Guiding Principle

So with the other four churches with which we have to deal: the guiding principle of scenic value applies equally to the treatment of all of them. If we follow this principle, then, when we come to put the five church sequences together with the general pictorial survey of the valley, we will have sequences to handle which will be *part* in character of the film we intend. They will fit because they will have been photographed with eye and mind constantly turned on the relation of their parts to the ruling subject, the valley. Thus we will get a *Scenic*, compact and smooth in continuity in spite of the intrusion into it of something alien. And if, after all that, the ancient character of the churches remains obscure, we



Preparing the lobster pots

[Photo: Mrs. Leger]

(Continued on page 487)

# OUR HINTS AND TIPS COMPETITION

## Wipes for "Nine" and "Sixteen"—A Threading Hint—Tripod Adapter—Preparing a Silver Screen

A GOODLY bunch of entries this month! Mr. Chrimes and Mr. Alton both tackle the problems of wipe dissolves—the former for "sixteen" and the latter for "nine." Mr. J. S. Eley gives us a good threading hint for super-reels, Mr. Aramau a simple tripod adapter, and finally Mr. Boyle adds one more to the "Woolworth" collection with an excellent screen hint. Incidentally, Mr. Boyle sent us a specimen of his work and we can confirm that it is good. Mr. Alton also proved the practicability of his wipe idea by sending us a strip of film made up in this way.

### Conditions

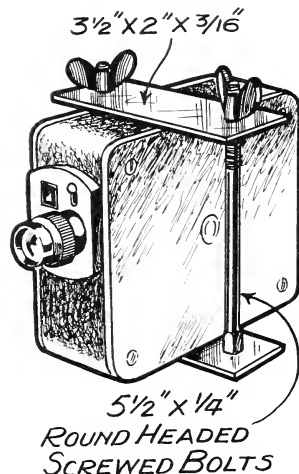
Winning competitors will receive their awards within a fortnight of publication of this issue. Meanwhile we are again repeating our offers to readers, and next month half-guineas will again be awarded for the best hints and tips (preferably of a constructional nature) sent in. The descriptions need only be brief, provided they are clear, and the practical usefulness of the hints and tips will largely influence our decision. If there is something you wish to illustrate with a diagram a simple pencil drawing will do, as our own artists will prepare the finished drawing for reproduction. Remember, a brief description, even without illustrations, of a really useful gadget, trick or method is more likely to win a prize than a long-drawn-out description of something which is difficult to make.

Entries for the June Competition should reach us not later than May 12. The Editor's decision will be final.

### Wipes for "Sixteen"

In using the invisible tape which you recommended for wipe dissolves

I found a certain difficulty in getting a straight and accurate cut. I have constructed, with the help of five Meccano strips, a gadget which overcomes all difficulties in this respect and is set for a diagonal cut over 15



A useful device for mounting a Pathé or similar camera on a tripod

pictures. The length of the frame is 11 x 3 in. It has been found to work most satisfactorily, and for illustration I am enclosing a diagram of the frame, which costs barely 3d, and is very easy to construct.—H. B. CHRIMES, Windrush, Vyner Road, S. Bidston, Cheshire.

### A "Wipe" Effect for 9.5-mm. Users

Firstly get your two pieces of film ready, cut diagonally from the end of both pieces of film about 6 to 7 frames along, scrape about 1/4th of the film along the diagonal cut of one piece, place it in the splicer and coat the film with cement. Now the second piece of film would be placed in the splicer, but pushed up one frame. Close the splicer and leave to set quite hard. The result is very effective, but care must be taken in the splicing. If the wipe is done first from right to left and vice versa some really good effects can be obtained. If readers have printing machines of their own and they use this effect, it will be all the better. I have done all my films like it now. It is very useful with titles.—D. S. ALTON, 104 Talbot Road, Bayswater, W.11.

### A Threading Hint

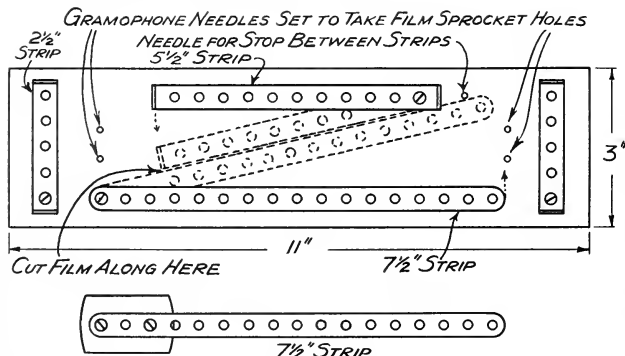
When changing reels in a darkened room I have often experienced the difficulty of getting the projector claws to engage swiftly and cleanly with the sprocket holes in the film, and if the motor is started before the claws are correctly engaged, damage to the film often results. This is easily remedied in the following manner: When splicing Pathé 30 ft. reels into "supers" do not throw away the short length of film having elongated sprocket holes. Save this strip and splice it into the leader of the super-reel about 12 in. from the beginning. All that is necessary when threading is to place the film in position in the gate and on the take-up reel. When the projector motor is started the claws will engage immediately without any jerk or damage to the film.—J. S. ELEY, 37 Cross Flatts Avenue, Dewsbury Road, Leeds, 11.

### A Tripod Adapter for the Motocamera B

Many users of the Motocamera B must have wished at one time or another for a tripod bush. Some of your readers may be interested in the way I overcame this difficulty.

I procured two pieces of 3/8 in. 3-ply wood 3 1/2 x 2 in. and bored two 1/4 in. holes in each at 1/2 in. from each end. I next connected the two by means of two 5/16 in. bolts. A winged nut at the top of each bolt completed the frame, which fits snugly over the Motocamera. From an old camera I removed the tripod bush which was conveniently attached by three small screws. It was a simple matter to sink and secure it in the lower plate. The completed frame holds the Motocamera securely at any angle, and

(Continued on page 476)



For wipe dissolves. The 7 1/4 x 5 1/2 Meccano strips are moved to the positions shown by the dotted lines, thus leaving a narrow space between which a razor blade is drawn firmly so as to cut both films. The films are placed over the needles and then the 2 1/2\"/>

# DOING IT ALL YOURSELF

## A PRINTER FOR AMATEURS

IT has sometimes been advanced against amateur cinematography that it is rather a "press-the-button" affair, as all the developing, fixing, reversing or printing ready for projection is taken out of the user's hands. Certainly it is much more fun if all the processes are under the movie-maker's own control from the time the film is loaded into the camera until it is shown on the screen. To some extent, in the past, this has been made possible in the case of the 9.5-mm. work by the reversal process, both home-made and commercially built tanks having been described on a number of occasions in this journal.

In the reversal process, of course, the film after exposure in the camera is wound on to some kind of frame, developed, washed and treated with various solutions in such a way that the negative is transformed into a positive, which, after washing and drying, is placed in the projector for showing. Excellent results are obtainable by this process, but experience and skill are needed in order to get best results, as a very accurate control is often required.

### "Neg-pos" For Home Processing

In the 16-mm. gauge we have also described home developing apparatus, and here again the reversal method is that generally adopted. There is no question that, so far as control of the finished result is concerned, the negative-positive method is much preferable for amateur processing. The developing procedure is practically identical, so far as the negative is

concerned, with that used in ordinary still photography, and the same applies to the treatment of the positive print. It is, however, necessary to have a printing mechanism in order to work the process, and this debars most home movie makers who do their own developing and processing from using the negative-positive method.

In the October, 1933, issue of HOME MOVIES AND HOME TALKIES, when describing the method adopted by the Riverside Film Fans, we illustrated the ingenious printer this society has produced for 16-mm. negative-positive work, and in the

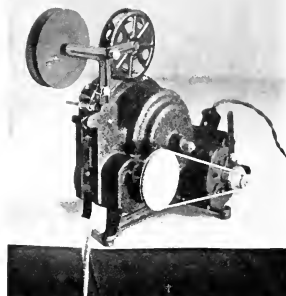


The printer opened, showing printing light and graduated slit for light control

December, 1933, issue a description was published of a home-made 9.5-mm. printer, while in the April number a conversion outfit for turning a 9.5-mm. projector into a printer was illustrated. We have recently added to our laboratory equipment a particularly ingenious, simply operated and efficient printer which has just been placed on the British market, and we think a description of it will interest readers of HOME MOVIES AND HOME TALKIES.

### A New Printer

The printer, which is known as the "Arri," is available in both 9.5- and 16-mm. sizes, and as there is no difference whatever between the two models save the obvious necessary differences in the gate, the one description will do for both. It consists, as will be seen from our illustrations, of a suitable crystalline-lacquer finished casting, carrying an electric motor wound for the usual mains voltages (D.C. or A.C.), a light-tight light chamber in which is placed a small



The "Arri" Printer running

frosted lamp, a "gate" similar to that of a projector and fitted with the usual claw movement and a double spool holder at the top. In use the spool carrying the negative is placed on its holder at the top of the machine and in front of it another spool containing the raw unexposed positive film. Naturally the process must be carried out in a dark room, but, as the positive film is not sensitive to colours other than blue, all the work can be carried out in a bright orange light. The negative, together with the positive, is threaded through the gate, the spring pressure plate which holds the two in firm contact being fitted with a red-glass window so that the films can be observed as they pass through the gate. On the side of the printer is a lever which can be set in eight different positions so as to give eight different intensities of light, which are amply sufficient for the necessary changes of printing light to accommodate variations in the negative. Once the films are threaded and the motor and light switched on, the two films proceed frame by frame (at about five or six frames per second) through the machine and can be arranged to fall into a flannel-lined basket beneath so as to avoid injury. Variation of the light is effected not by changes of the actual light of the lamp itself but by varying the width of a slit between the lamp and the gate.

### Operating Hints

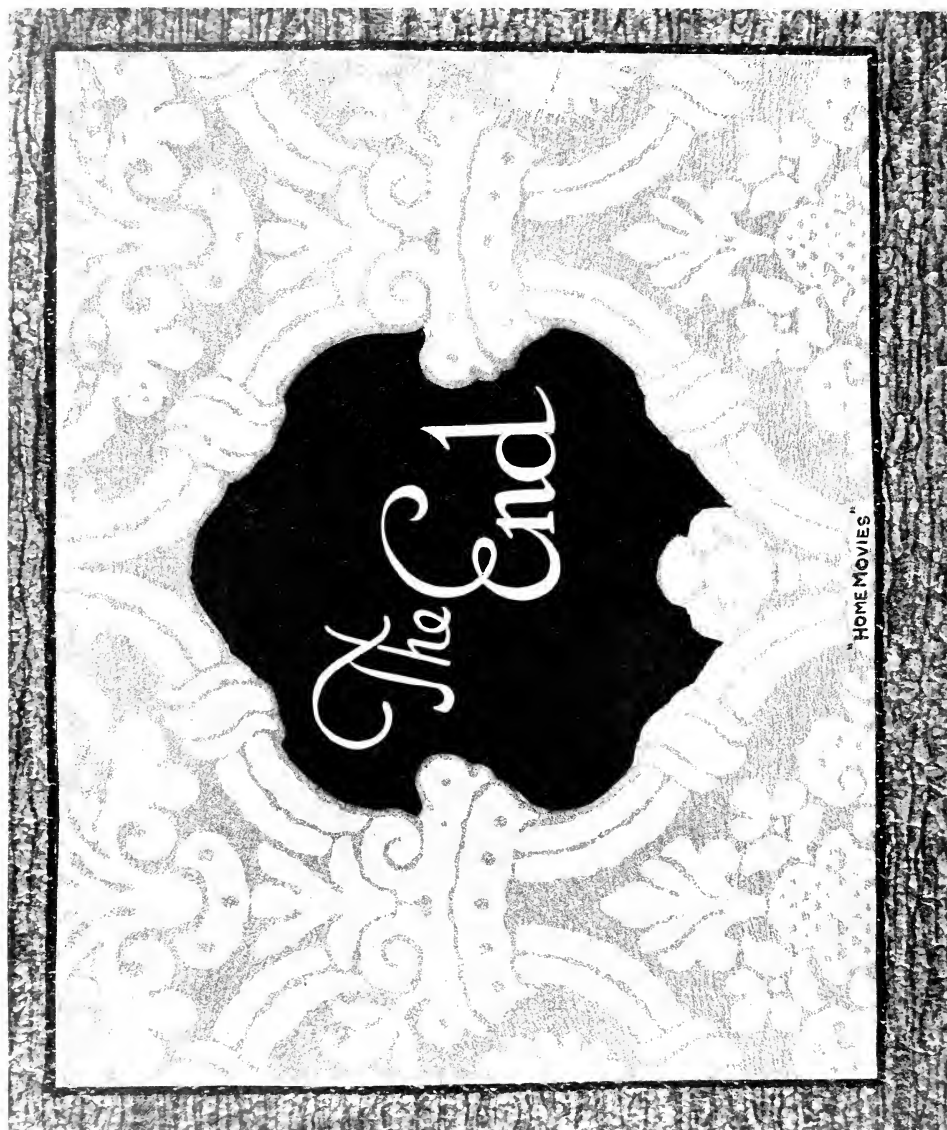
The best way to operate is first of all to run the negative film through the machine a few times, without any positive film in contact with it, so as to observe the variations of density which occur. A "cue-sheet" can then be prepared as a guide for changing the printing light as the film goes through, and, if necessary, a little mark on the side of the negative where the light change should be made can be introduced during the inspection process, so that when it comes through with a positive in contact with it, the necessary change

(Continued on page 487)



A "close-up" of the gate mechanism, with pressure plate lifted

# ANOTHER "HOME MOVIES" TITLE



## TITLING HINTS

THE title this month is specially made to show what can be done with the aid of odd bits of wallpaper, such as can be obtained from an old pattern book. Your local

decorator will probably have several old ones he does not require. To get the best effect, cut out the black centre portion enclosing "The End" and stick it on any suitable background of

the type shown, as this will photograph even better than our reproduction. It can also be used as an overlay for a photographic enlargement of one of the first "frames" of your film.



# "LET'S TALK ABOUT GAUZE AND ITS USES!"

By JOHN SOUTAR

HOW many amateurs realise that sometimes more than half the beauty and silken quality of a professional picture is obtained by photographing different scenes through several thicknesses of gauze. Every modern cameraman's equipment today contains a varied selection of gauzes made up into slides; some of them are made with two or three thicknesses of gauze; others only one thickness. For close-up work in the studio, where it is intended to exaggerate the amount of halation on the hair of the artiste being photographed, perhaps one thickness of gauze will be used with its centre burned out with the lighted end of a cigarette. There are many other uses into which gauze is brought with regularity in the professional studio, but I have only time and space to dwell upon a few here in this article.

## A Simple Form

In order to use a gauze in its simplest form, namely, for the sake of diffusing the whole of your picture in certain sequences such as close-ups of blossom glistening with the morning dew, water lilies on a pond, or flowers, no complicated apparatus is needed. The gauze is merely fastened over the whole of the lens of your camera when the particular scenes are being taken. But, on the other hand, when you are carrying out work of a more

For  
Pathe  
and  
smaller  
titlers



specialised type, such as the diffusing of only one section of your picture, *i.e.*, the outer edges, leaving the centre undiffused, it is necessary to arrange some contrivance wherein the gauze with its centre removed may be held dead central.

The professional cameraman has the advantage over the amateur in this respect as he is able to sight through his taking lens irrespective of whether the film is in the camera or not. This, as we know, is not always possible in the case of sub-standard cameras where the space inside does not permit of a prism viewfinder for sighting through the actual film.

Therefore, provided accuracy be employed, it is necessary and quite simple to arrange a carrying arm on the front of your camera or tripod

head on to which a sliding or pivoting gauze box can be fixed. And, as it has been proved that the best results can be obtained by placing the gauze in use not less than 3 in. or 4 in. away from the front of the lens, a bellows or tunnel should be arranged between the two parts of your apparatus so as to prevent light from falling on the lens side of the gauze and giving a distinctly foggy effect. I make particular note of stating that this attachment to your camera must be made movable so that it can be taken away while you sight up on your scene through the viewfinder. It is quite unnecessary for me to remind you that the presence of any added contrivance on to the front of your camera would obstruct the range of your viewfinder, since, in the case of nearly all sub-standard cameras, it is placed as close as possible to the lens.

If necessary, a supplementary viewfinder can be attached to stand out clear of the apparatus should you require to photograph a panorama, or follow an artiste from one side of your studio set to the other.

## Semi-Diffusion

I have already hinted, by the mere fact of some gauze slides having their centres removed, that semi-diffusion is quite a common practice; for instance, when vignetting, only the outer edges of your picture are diffused. But I should like to mention another rather effective use for a "half" gauze when taking "ghost" pictures.

Not every amateur likes to risk double exposure with a sub-standard camera since it usually means having to rewind the film in the darkroom; in which case, here is a method of avoiding this trouble by the simple application of a gauze slide.

Let us suppose that your scenario calls for the hero of your film to be seated in a chair on the right-hand side of the set while the "ghost"



Kodak, Bell-Howell, Victor and other similar titlers will take this size

(Continued on page 483)

# FROM THE POSTBAG

## More About Cutting the Classics—A Projector Stand— A Request from Kenya

### CLASSICAL FILMS AND CUTTINGS

To the Editor of HOME MOVIES AND HOME TALKIES.

DEAR SIR,—I read D. Charles Ottley's letter, "Classical Films and Cuttings," with considerable interest.

While I admit some of his points, I beg to differ on the whole. His suggestion that the classics are actually improved by this "editing" is truly astonishing. Surely, if this is the case, they would have been issued in this form in the first place?

Quoting from Mr. Ottley's letter, in one passage dealing with "The Cabinet of Dr. Caligari," he says: "... in its entirety the film is full of subtleties—considerable discussion invariably follows the presentation of this picture no matter how highbrow the audiences may be." He then continues, "Pathé's editing aids considerably in the intelligent unfolding of the story."

It seems incredible that Messrs. Pathé, through some vondrous system of their own, have succeeded in making a more intelligent film than was intended by Dr. Wein and his assistants and using their enlightenment, in this and other films, they are therefore able to increase the "intelligence" of such films. If Messrs. Pathé possess such magical powers, it is surely their bounden duty to put them at the disposal of the world at large, so that films in general may benefit by this great "discovery." Even if Pathé find it incumbent upon themselves to re-edit films and cut them by a few thousand feet, they should at least make the original available to those who may desire it. This, I hope, they will put into practice. I should be greatly surprised if their enterprise in trying such an idea should fail.

Having written a rather "caustic" letter to Messrs. Pathé on this subject, I heartily second "the young Cambridge gentleman" who had the same adjective applied to his letter for expressing a very fair and reasonable view.

Yours faithfully,  
(Signed) A. SAWREY-COOKSON.

EDITOR'S NOTE.—The above letter has been submitted to Mr. Ottley, who replies as follows:—

DEAR SIR,—I have read A. Sawrey-Cookson's letter in answer to mine upon the subject of classical films and "cutting" with interest, but with all due respects to him (and to the Cambridge gentleman whom he so strongly supports), I still maintain that the contents of my letter and Messrs. Pathé's policy are logical and justified.

Mr. Cookson's mentality appears singularly "hazy" regarding the use of the word "intelligent." He quotes my letter, "Pathé's editing aids considerably in the intelligent unfolding of the story..." have succeeded in making a more intelligent film than was intended by Dr. Wein, etc., etc." In the first place, Dr. Robert Wein did *not* mean to make an "intelligent" film. To suggest this gentleman, then, was, or has been since, guilty of "intelligence" in the screen sense is to drag the prestige of the German School down to the very low level of Hollywood productions at their best. But then, Dr. Wein was producing for the German people and not for the home movie enthusiast, whereas Messrs. Pathé are endeavouring to best serve the latter individual, whose primary

consideration is invariably pounds, shillings and pence (with pronounced emphasis upon the pence), and to such as these (no doubt Mr. Cookson is an exception), the elimination of a few thousand feet of "repetition" is a god-send rather than a hindrance. Furthermore, Mr. Cookson appears to assume that this much-discussed "intelligence" is a by-product of the celluloid, in much the same way as is the emulsion, etc., when surely (like that of "mercy") it is a "quality" attributed to the audience which (like the "gentle rain from heaven") is not too conspicuous at the present time.

It is not suggested that Messrs. Pathé can assist (much less increase) the "intelligence" of a strip of celluloid. By careful "editing" a good deal of needless repetition can be dispensed with, with a proportionate saving in the cost of the film when ultimately it is available for the amateur. This practice is to be most strongly commended, since it makes available for many films that otherwise would only be within reach of the fortunate few.

Looking back over the many "classical" films that Messrs. Pathé have dealt with, the writer can call to mind only one that has perhaps lost in "effect" (we will not say "intelligence") through editing, and that particular film is not of the German School and may not even be considered a "classic."

As an official of the firm recently admitted, it is impossible to please everybody, but by pursuing their present policy Messrs. Pathé can rest assured that the great majority of 9.5-mm. enthusiasts are more than satisfied, and (will Mr. Cookson permit me to use the word?) grateful.

Yours faithfully,  
(Signed) D. CHARLES OTTLEY.

To the Editor of HOME MOVIES AND HOME TALKIES.

DEAR SIR,—I note with interest that in the February issue of HOME MOVIES AND HOME TALKIES a reader advocates the use of a folding iron-board as a projector stand.

I own a Pathé projector and for a while used the said ironing stand. However, I now use a dinner wagon.

The top shelf is used for projector, resistance and pilot light, and the bottom one for the films and any necessary accessories.

After the show the wagon is merely wheeled into the next room, the ciné apparatus lifted off, and returned direct to the cupboard where it is stored.—Yours faithfully,  
G. A. TRICKETT.

To the Editor of HOME MOVIES AND HOME TALKIES.

DEAR SIR,—We have received a request on behalf of an Education Officer who is home on leave and who returns to his station in Kenya shortly. He is in charge of a most interesting tribal school in that country and has bought himself a 16-mm. projector and a few simple reels for showing to his pupils. He has had to do this at his own expense and now finds himself unable to purchase further films at a price which he can afford. We are wondering if you know of any amateur cinematographers who might be inclined to help by giving him some of the subjects with which they are finished? The subjects required would, of course, be of the general interest type and not any of those of a fictional character. Any of those that show topical events, such as the Lord Mayor's Show, would be most useful.

(Signed) R. Crow, Secretary,  
The British Film Institute, W.C.1.

Miss Jane Carr, the stage and film star, opened the new premises of the Croydon Film Amateur Film Club recently. After the ceremony, Miss Carr made a short film in the club studio, and our picture shows her in one of the scenes



# SOME HINTS ON CASTING

## SOLVING A CINE SOCIETY PROBLEM

By **ADRIAN BRUNEL**

(Vice-President, Institute of Amateur Cinematographers)

(Continued from page 444 of our April issue)

THE next two to be considered are Matthew Gilmour and Jeremy Jordan. Both are men of the same age, but very different, not only in stature and manner, but in their faces. Matthew is not so much the aristocrat as the county type; he is not so much well-bred or intellectual as the Society, Army, or Race-going type. Perhaps a moustache, for convention, giving him a slight resemblance to John Redmond. Whereas Jeremy can be a very tall man—he comes of a tall stock and the better upbringing he has had makes him taller than his father. Something of the scholar; not the academic aristocrat so much as the learned philosopher. Something of a genius, maybe. Clean shaven, I think. An easy contrast to Matthew.

### The Wives

Now for the wives: Mrs. Gilmour is not really a Gilmour, remember; she merely echoes the Gilmour slogans. If the ideal actress for the part of Mrs. Gilmour is, in real life, anything like the Mrs. Gilmour of your film story, you may overlook her; she won't be pressing for the part—so it is up to someone to discover her. Mrs. Jeremy Jordan, on the other hand, may be an importunate actress, always worrying you for a part. Here



How the camera crew and director were placed for the wedding scene in the Marlene Dietrich film, "The Song of Songs"

is your opportunity to get your own back on her, for if she is like Mrs. Jeremy in real life, you will be able to bring out all her natural foibles. These two mothers are definitely different

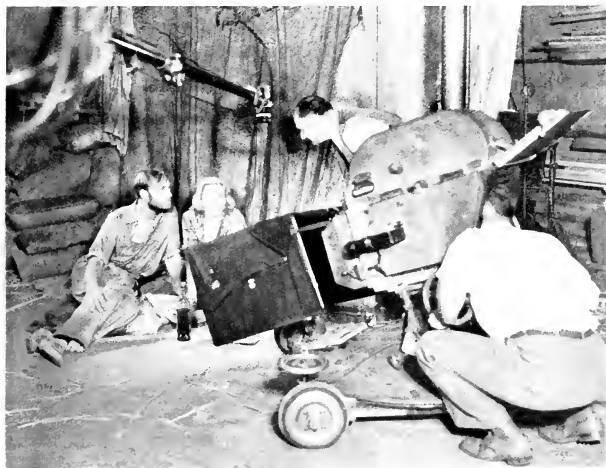
and in neither case are you worried by the "family resemblance" difficulty.

There remain only the grandchildren. Derek Gilmour has a good deal of the Gilmour temperament, but it has been tempered; the inherited forcefulness becomes an attractive quality; therefore, while he can bear some physical resemblance to his father and grandfather, his expression is pleasanter and his rebelliousness is not sullen or bad tempered, but fiery. Or he can bear some facial resemblance to his mother, though the point of facial resemblance is not vital; he should, however, make some contribution to our family resemblance plan by not being tall. He can legitimately be taller than his father and his grandfather, but he need not be more than medium height—unless, of course, it is a point of your story that he is utterly unlike the rest of the family!

### Characterisation

You will notice that I suggest your going into the *characterisation* rather fully when you are casting; characteristics which may be revealed and emphasised in the story, the action, the expressions and the dialogue *should* have a reasonable physical basis.

Derek's equivalent in the Jordan family is James. This young man does  
(*Continued on page 487*)



An interesting camera arrangement for a close-range shot in a M-G-M. film of the African jungle. Note position of microphone

# FILM EDITING

## The Importance of Tempo and Rhythm, with some Practical Examples

By B. VIVIAN BRAUN

I HAVE fairly often seen amateur films well photographed, well acted (if it is a dramatic film), occasionally even beautifully photographed and excellently acted—but I have seldom seen an amateur film which is really brilliantly cut. And cutting (*i.e.*, editing or mounting) is the most vital factor of film-making. A film with dull subject-matter may be made interesting and alive by careful cutting—known, when its meaning is constructive, and not automatic, cutting, as "montage." The first sentence of Pudovkin's excellent book, "Film Technique," recently published by George Newnes, is "The foundation of film art is *editing*." No truer words were ever spoken.

To learn the possibilities and correct use of metric, rhythmic and other cutting requires a little experimentation. Practise experiments in cutting short and long lengths of film (any old material may suffice) and note the different effects. Why not, for example, this: For your material, take a semi-close-up of a man laughing; a semi-close-up of a woman's face, static, motionless; a hand (which might be a man's or a woman's) pointing a revolver; a crumpled letter and envelope. All this means about twenty feet of film, or possibly a little more, as it is to be used for cutting and re-cutting and re-cutting again.

Thus we have:—

S.C.U.: Man laughing.

S.C.U.: Woman's face, static.

C.U.: Hand pointing revolver.

C.U.: A crumpled letter.

Four shots in all. By different methods, each controlling the tempo and rhythm, these four shots, inserted in different order and in different lengths, may assume about half a dozen meanings.

Supposing we mounted the images



Leeds

Film

Arts

Club.

Members

at

work



in the above order. The significance would be something like this:

Over, shall we say, some love affair the woman is furious with the man. He doesn't care, so the woman shoots him (this scenario is not intended to be very serious). We get, as above:

The man, not caring.

The woman determined. The shot.

The letter (which, though it might mean one of a hundred things, means here the letter written by the man to the woman telling her—).

Of course, a cruder example could hardly be imagined, but it may suggest the numerous different results obtainable from editing.

Here is one more. The scenes are inserted thus:—

Letter.

Woman's face.

Hand with gun.

Man laughing.

Gun again.

Man laughing again.

Here the meaning suggests something like this: A letter is received with devastating contents. The woman is then seen frightened (thus, by cutting, we make her static face, which actually still has the same expression, assume another meaning: fear, in place of the former desperate determination).

The man holds the gun.

He laughs.

Again the gun is seen.

And then him laughing once more—the audience assuming that the deed is done. He has shot the woman.

Probably the reader can think up another five or six meanings to be got by cutting these four shots in different order and in different lengths. It would be an excellent film exercise.

Slow cutting creates calmness, quick cutting, dynamism. But there is more to it than that. There is our mere *metric* cutting (*i.e.*, of the actual length of the pieces of film), and then there is *rhythmic* cutting (*i.e.*, of the time-relation of the *contents* of the scenes): *e.g.*, two scenes—one a man walking slowly, another a motor car travelling at speed. They may each be four feet long, but because the *contents* of the latter are more dynamic, it will seem the shorter of the two scenes. Try this—another film exercise!

The relation of length and time in a scene may be dealt with in a future article.



The Leicester A.C.C. gets busy

Photo: R. T. Trusler

## INSTITUTE OF AMATEUR CINEMATOGRAPHERS

(Incorporated under the Companies' Act, 1929, as a Company limited by Guarantee.)

AN INTERNATIONAL NON-PROFIT MAKING INSTITUTION - - - FREE FROM ANY COMMERCIAL INTERESTS, OR CONTROL WHATSOEVER

## Official Announcement &amp; Monthly Notes

**A**T Council Meeting, held last month, the following were there nominated for membership:—

L. P. Thatcher (Ontario), A. C. Scribbans, W. S. Newton, J. V. Beale, G. W. Nicholson, G. S. Malt-house, G. W. Wortley, C. G. Le Feuvre, B. G. Forbes, James M. C. Duffus, H. J. Lines, R. P. Errington (Nigeria), Major J. C. Heygate (Gold Coast), S. F. Martin, E. G. Grant, G. E. Chureher, K. C. Blain, E. F. Mitchell, John Rogers, Harold W. Moore, Charles I. Murray, S. W. Walker, Vernon Coles, Lieut. J. S. Crum, R.A., A. L. Rimer, L. D. Pitt, Frank Gordon, H. T. Cadd, E. Shreeve, Dr. F. B. Eykyn, D. G. Young, Clifford Worley, A. Sheen, Ralph N. Ross, Miss Joan Spicer, A. McLeay Lowe, Arnold Ashworth.

**Registered Associate Dealers.**

Robert Ballantine, Esq., Glasgow ; Cyril Howe, Esq., A.R.P.S., Bath ; Whitfield & Dawson, Huddersfield.

**Library of Films.**

Although the thoughts of most cinematographers are at present turned towards camera work, we know that they will be interested in knowing that the Institute is making great progress in organising the interchange of films between its members, and by the time the projection comes again it is hoped to have the scheme in full swing.

In keeping with the spirit of the Institute, a number of members have generously offered to put their own films at the disposal of this scheme, and it is hoped that many others will follow their example. If you are not already a member of the Institute, we suggest that you apply for membership now and co-operate with your fellow enthusiasts.

**Cruises.**

The Holiday Cruise has definitely come to stay, and the widespread interest which the cinematographer has in this form of vacation is evidenced by the shoal of inquiries which reaches Headquarters. We have been able to give assistance to many of our members, not only advising them of Customs requirements in many countries, but also giving them first-hand information

regarding photographic conditions. We have also been able to supply these prospective travellers with the names of our various representatives abroad, and with the names of our foreign affiliated societies, thus ensuring them of pleasurable visits to places where they would otherwise just be "foreigners." These services are available to every member of the Institute.

**The Ideal Home Exhibition.**

As most of our readers will be aware, the Institute of Amateur Cinematographers occupied (by courtesy of the "Daily Mail") a stand in the cinema section of the Ideal Home Exhibition, held at Olympia, London, from April 3 to April 28, 1934.

The thanks of the Institute are due to the band of earnest members who unselfishly gave their time to manning the stand, and it is due to their efforts that we were able to make many new friends among those who hitherto had merely "heard of" the Institute.

It is in this way that we are able to spread the influence of the Institute for the good of amateur cinematography, and every person who joins, and every member who obtains a new member, is directly and indirectly assisting every follower of the hobby.

**The I.A.C. International Contests.**

Amateur cinematographers are reminded of the great opportunities presented to them by the International Contests organised by the Institute of Amateur Cinematographers for 1934. The authoritative nature of these competitions is recognised all over the globe, and the prize-winners gain a world-wide reputation and a place in the history of amateur cinematography. Any non-member of the Institute who wishes for particulars of these competitions, which are planned to provide opportunity for workers in all branches of the hobby, are invited to send a stamped addressed envelope to the Hon. General Secretary at Headquarters.

**The R.A.F. Pageant at Hendon.**

To help a deserving charity, and at the same time obtain moving

pictures of unusual interest, is the opportunity offered by this annual aerial circus, which takes place at Hendon on June 30. Particularly favourable arrangements have been made for the benefit of I.A.C. members, and a great crowd is expected, but as final details have to be submitted to the organisers of the Pageant well before the day, those who wish to participate are requested to apply to the Hon. General Secretary for particulars without delay.

**Honour for I.A.C. Members.**

On Wednesday, March 21, 1934, by command of T.M. the King and Queen of Yugoslavia, there was present in the Royal Palace, at Dedinje, a programme of film by I.A.C. members, Mr. and Mrs. P. H. Sitters.

The film, a three-reeler, not only depicted many of the beauties of Yugoslavia in town and country, the mightiness of the Danube, and the sturdy independence of her peasants, but also showed the great efficiency of the Y.M.C.A. in that country, and the keen interest which is taken in that organisation by the ruling family, and particularly by Prince Peter, who is a patron.

Here is another example of the power of the sub-standard film in engendering feelings of good will between country and country.

**The Sign of YOUR Associate Dealer.**

This arresting two-sided sign displayed outside the premises of a dealer indicates to I.A.C. members that he is officially appointed by the Institute, on your recommendation, to represent the I.A.C.

In order to ensure efficient working throughout the country of cine service, appointments of Associate Dealers are made, after due enquiry. They must be able and willing to render efficient assistance and service to you as I.A.C. members.

Members will find it to their own interest to deal with the officially appointed Associates and mention that they did so because of the appointment.



PRESIDENT:

HIS GRACE THE DUKE OF SUTHERLAND, K.T.

Hon. Gen. Secy : WM. E. CHADWICK, F.A.C.I.  
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LONDON, W.C.1.

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# NEW CINE APPARATUS

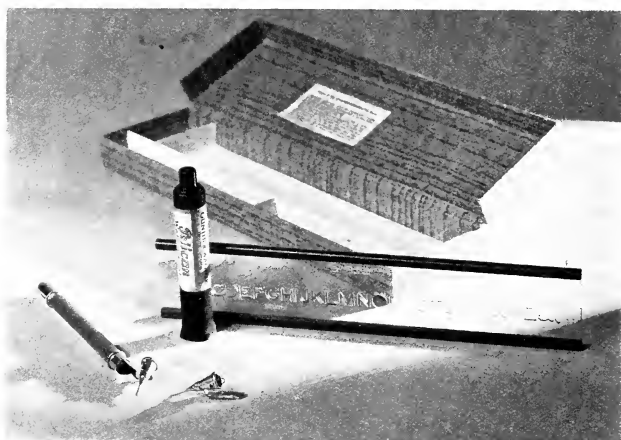
## TESTED AND REVIEWED

This section is devoted each month to impartial tests and reports on ciné apparatus and film submitted to "Home Movies" by the manufacturers, and should prove a valuable guide in the purchase of equipment

ONE of the simplest and most practical of the inexpensive title writing outfits we have yet had for review is the standardgraph kit illustrated herewith and comprising a transparent stencil, a pen with two special nibs and a bottle of black waterproof drawing ink, the whole enclosed in a neat box. One of the difficulties in most title outfits is obtaining a smooth uniform flow of ink and this is effected in the Standardgraph by special nibs, if we can call them such, which are really conical containers terminating in a small aperture through which a fine wire projects. As will be seen from the illustration, the penholder is held so that the container stands vertically over the paper, the point being traced through and guided by the stencil so as to give the desired letter. The stencil is mounted between two strips which hold it well off the paper, so that there is no risk of smudging as it is slid backwards and forwards in order to select the desired letters. Only one size of type is provided and this is suitable for a title card measuring about 8×6 in., quite a convenient size in practice. Many other stencils in different sizes are also available.

Everything has been arranged to make the work convenient. For example, the black drawing ink is supplied in a special tube, the end of which is made of soft rubber. Pressing on this soft rubber enables the ink to be projected drop by drop through a narrow nozzle into the end of the nib, thus saving all mess. We made the specimen title shown at the first trial without the slightest difficulty, and in order to show what can be done for those who wish to make white letters on a black background without going

to the trouble of using positive film and developing it as a negative, we simply cut the white typewriting paper on which the title was made to  $6\frac{1}{2} \times 4\frac{1}{2}$  in. and placed it in a half-plate photographic printing frame with a piece of bromide paper behind it. The frame was then exposed to a 60-watt lamp at about 18 in. for 15 secs. and



The Standardgraph Title outfit

the paper developed and fixed in the usual way, thus obtaining white letters on a black background which can be fitted into an existing titling frame.

The outfit has been submitted to us by Messrs. J. W. Smith, Coventry, and the price as shown is 5s. 4d.

### The Kinox 16-mm. Projector

The Zeiss Ikon high-power portable 16-mm. projector, to which the name "Kinox" has been given, is interesting from many points of view. Closed for transport it is particularly convenient in shape, and on first glance it seems inconceivable that this narrow case can contain all that is essential. The secret, however, is soon revealed, for on opening one side of the case it is seen that the lamphouse is detached for transport and fits into the rear of case, from which it is taken and clipped on the other side of the case for use. This attachment takes only a moment, a bayonet fitting and contact pins providing for the current.

This lamphouse can be obtained with either a 375-watt 75-volt lamp or a 250-watt 110-volt lamp. An un-

usual feature of so high a power is that the illumination is indirect, although very little light seems to be lost by adopting this method.

Unlike most projectors, the Kinox does not require any separate exterior resistance when run from mains of



How the Standardgraph pen is held



A specimen title made by using black ink on white paper and then making a print on bromide paper, using the white paper as a negative

200 volts or over. As is usual, it will work from either D.C. or A.C. Primarily designed to run from 110-volt mains, the necessary resistance for bringing down the voltage for both lamp and motor is fitted inside a square-sectioned metal tube built into the apparatus and very efficiently cooled by a powerful draught of air from a fan.

The machine ready for projection is shown in one of our photographs, and here it may be remarked that threading is unusually easy. The guide rollers above and below the large sprocket wheel are fixed but have bevelled edges, as also does the sprocket wheel itself, so that the film is merely slid between the guide rollers and the sprocket, the bevelling guiding it into position. The sprocket wheel is fitted with only one set of teeth and in the gate the claw is on the same side as the teeth, the other side being so made as to prevent injury to the sound track of any 16-mm. sound film which may be run silently through this projector. As 16-mm. sound-on film has now been standardised with one set of sprocket holes, the sound track taking the place of the other on normal films, sound films cannot be run in the ordinary silent projector for this reason.

Two shutters are provided, a two-blade and a three-blade, the change-over from the one to the other being effected simply and rapidly. Where the greatest amount of light is required, as when projecting a very large picture, the two-bladed shutter is used, but for normal use in the home the three-bladed is more effective.

Flicker, as many of our readers know, depends not only on speed of projection but also on light intensity.

With sixteen frames a second a two-bladed shutter with a very bright picture produces a distinct flicker, but with a less-bright picture such as is obtained with a very large screen the flicker is by no means pronounced. With 24 frames a second a two-bladed shutter gives a flickerless picture even

front of the machine, focus by a lever on the side and framing by a knob on the top. Once the machine has been loaded the side of the case can be shut, which considerably reduces the sound during operation, although even with the side open the machine is by no means noisy. Closed it becomes one of the most silent projectors we have tested. Still pictures can be shown for a reasonable length of time merely by turning a knob on the side of the machine, this knob projecting through the side of the casing so that it is not necessary to open the case for stopping. Re-wind is by motor, it only being necessary to thread the end of the film into the empty spool and turn a switch in order to re-wind in a very short time. Pictures cannot be shown in reverse.

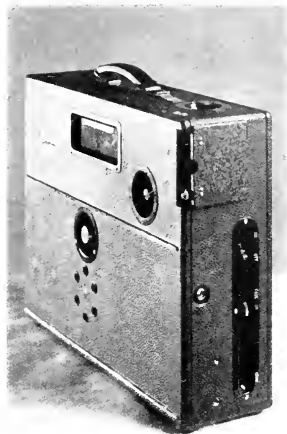
Space does not permit us to refer to many other interesting points in this machine which will take its place in the front rank of high-grade sub-standard instruments. It should be mentioned, however, that it is licensed for Kodacolor projection. It has been submitted to us by Messrs. Zeiss Ikon, Ltd., and sells complete for £65.

#### Agfa Film in Cassettes

When reviewing last month the Agfa negative film supplied in Siemens Cassettes we omitted to include the price. This is 10s. for the film (exclusive of processing) and 7s. 6d. for the cassette, which last sum is in the nature of a deposit on the cassette and is returnable.

#### The Elms Projector

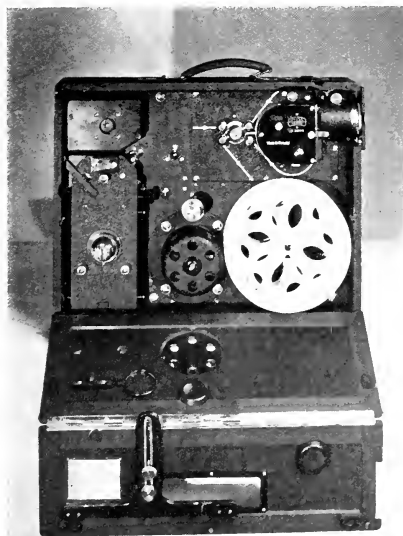
This interesting projector, which is illustrated on page 463, was recently



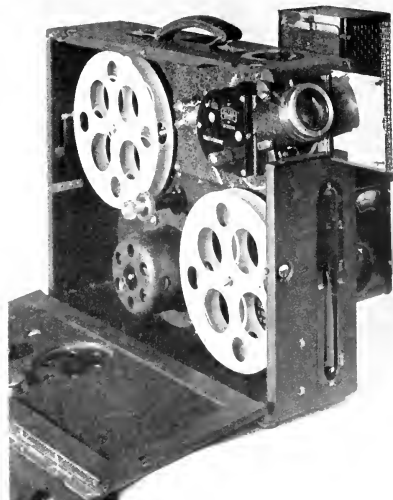
The Kinox closed for transport

when the light intensity is high, such as is obtained with a small picture.

Adjustments during operation of the Kinox are very simple. Speed control is operated by a slider on the



When first opened, the lamphouse is found to be packed inside



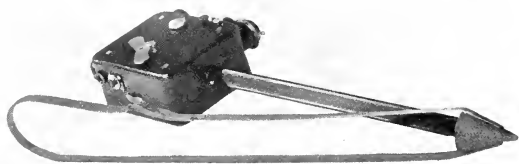
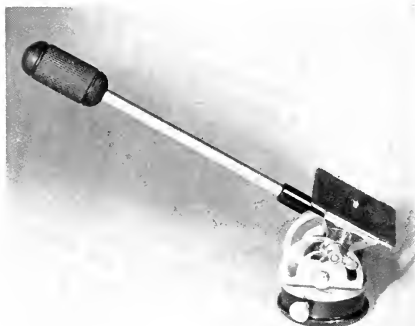
The lamphouse in position, the feed reel in place, and the gate open. The side is closed during projection



tested by this magazine. It is of Japanese origin and takes 9.5-mm. film. The mechanism is well made, the lamphouse being curiously suggestive of that used in a well-known 16-mm. machine, and a 75-volt 500-watt lamp—with indirect illumination—supplies the light. All the necessary fittings are conveniently designed—speed regulation, tilting mechanism, combined feed and take-up sprocket, ammeter, etc., while special features are a pilot light and built-in dimmer to control a room light from the machine. The lubrication feed pipes converge to a common centre which facilitates oiling, and in spite of the high power of the light, still pictures can be projected when desired. The finish is in crystalline lacquer and chromium and the whole appearance is very pleasing.

On test the projected image proved to be brilliant and rock-steady and

❖  
The "B.K.D."  
Panoram Head  
for  
Cine or Still  
Cameras  
❖



The Roth Unipod, fitted to a Pathe Camera

the machine ran smoothly and silently. The only criticism we would make is that there is insufficient light trapping of the lamphouse, causing a very bright light to be thrown on the ceiling. The picture, however, was so brilliant that this diffused light did not greatly detract from the picture in an ordinary room, although for large pictures it would be a hindrance.

At the moment the machine is not marketed in this country, but we understand that if sold here the price would be in the neighbourhood of £45.

### The "B.K.D." Panoram Head

This well-made and inexpensive head can be fitted to any still or cine tripod, giving a much wider range and convenience of movement than is usual with the average stand. For panoram work the head is engraved in degrees to prevent overlap in still camera work and to aid the user in cine work. Wing nuts enable the head to be clamped in any position. It has been submitted by Messrs. Peeling and Van Neck, Ltd., and sells for 15s. A good little accessory at a very reasonable price.

### The Roth Unipod

The Roth Unipod, illustrated on this page, is one more device to facilitate the making of steady cine pictures. It often happens that the steadiness of a tripod would be welcomed in conditions where the erection of such a device is neither practicable

nor advisable, and here a long single leg, such as the Unipod, is most useful.

It is made in several models. For example, there is one extending to 4 ft. 4 in., and closing up to 13½ in., and another of the same length, but closing to 10 in. only; both sell for 15s. Another extends to 5 ft. and closes to 15 in.; this sells for 17s. 6d. All three are provided with a very useful leather strap support, which can be passed round the neck and will take



The C. & R. Research, Ltd.,  
Transformer for Pathe

the lower end of the closed Unipod as shown. In this way, a much greater steadiness than is possible with hand support alone is obtained in conditions where the full extension is not possible. The support is included in the price in each case. The device has been submitted to us by Mr. A. O. Roth, of Catford.

### A Useful Transformer for Pathe Projectors

When alternating current is available, a transformer instead of a resistance will cut down the current consumption very considerably, and at the same time will avoid the often unpleasant heat given off by the resistance. The transformer illustrated has been designed to operate the Pathe Home Projector and to give an output of exactly 12 volts from 220-volt A.C. mains, thus assuring a correct voltage to the lamp at all times and effecting considerable economy. Using the conventional resistance, the consumption from the mains of the hand-driven type is approximately 110 watts, no less than 104 watts being wasted in the resistance, whereas the transformer cuts down the total consumption to less than 10 watts! The transformer is connected by leads directly to the lamp terminals and sells for 35s. It is well made and can be recommended as a real economist. Submitted by Messrs. C. & R. Research, Ltd., of London.

### OUR HINTS AND TIPS COMPETITION

(Continued from page 466)

combined with a panning head, the Motocamera B takes on another sphere of usefulness.—J. N. ACRAMAN, 722 Chester Road, Stretford, Manchester.

#### Preparing a Silver Screen

I purchased the following: (1) One of Woolworth's "Atomisers," price 6d.; (2) A small amount of aluminium bronze (powder), price 3d.; (3) A small tin of Woolworth's aluminium paint, price 6d.; (4) A large piece of smooth white cardboard, price 6d. I mixed the paint with about 3 to 4 teaspoonfuls of aluminium bronze and sprayed it on to the cardboard with the atomiser. The screen I made was only 30 × 20 in., but there was enough paint for a screen very much larger than this.—A. N. BOYLE, Dryhurst Lodge, Disley, Cheshire.



# THE A.B.C. OF HOME TALKIES

By **BERNARD BROWN**  
(B.Sc., Eng.)

Author of "Talking Pictures," etc.

**EDITOR'S NOTE:** This is the EIGHTEENTH of the series of articles of great value to all amateurs experimenting with home talkie apparatus. The first article appeared in our November, 1932, issue

**N**OT for the first time are we impressed by the rapidity with which sub-standard sound-on-film equipments are being introduced. Although the apparatus cannot yet be said to be popular nor even standardised, yet when reviewing the sets already on the market it becomes evident that the stage of experimenting in projectors can now be consigned to the past. Design is becoming simplified and the sound-head, always a debatable device, seems to have been reduced almost to stark fundamentals.

We propose, therefore, reviewing some of the more recent projection equipments, not from the angle of performance, as from that of the technical displacement of components. It is thought that this may help readers, not only in the possible selection of a purchase, but also as regards experimental work about which we have received numerous queries from time to time.

## The Victor Animatophone

The Victor Animatograph Corporation was one of the first companies to tackle the needs of the amateur and sub-standard market in connection with sound pictures. It may be remembered that they first produced a

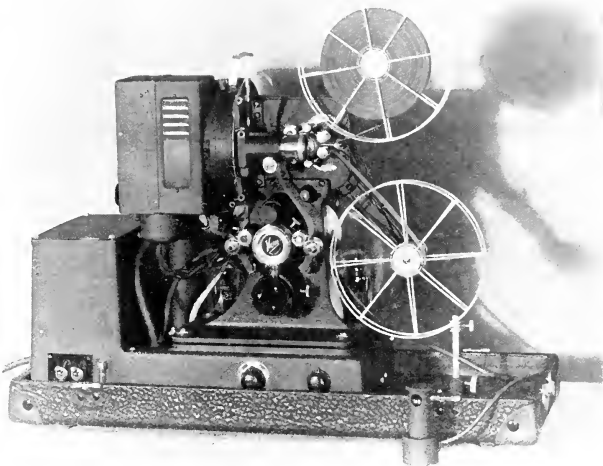


Fig. 78. Model 12A. Sound-on-film Animatophone

sound-on disc projector which was unique in that the disc rotated in a vertical plane with a pick-up ingeniously counter-balanced. Their present product is, of course, sound-on-film operating with 16-mm. film with standardised sound track and a single row of perforations.

We have on occasion heard adverse comments about companies "switching" from sound-on-disc to sound-on-film. Perhaps before we proceed further this ought to be cleared up. As in the early days of 35-mm. sound pictures, so also in the sub-standard world, sound-on-disc possessed con-

siderable quality advantage over sound-on-film. It is true to say that even when the professional talking picture had become stabilised it was still impossible to market really satisfactory sub-standard sound-on-film equipment, and thus manufacturers were driven, by demand, to produce sound-on-disc equipments, though at the same time they realised that their life would be transient.

There are two Animatophone models available, known respectively as the 12 A and 12 B. The former, shown in Fig. 78, is distinguished by not being enclosed during operation, i.e. it is not a "blimp model." The whole equipment is nevertheless housed in a single case, a section of which forms the baffle of the loud speaker. The projector is the well-known "Master" type and is held at constant speed by means of an electro-pneumatic governor.

The amplifier, as will be noted from Fig. 78 and more clearly from Fig. 79, which shows the reverse side, is integral with the base, and is of the five-valve type, having an output of 7½-watts, which is sufficient for an audience ranging from 500 to 1,000 depending upon the acoustical properties of the hall. The valves used are 1-56, 1-57, 1-80 and 2-47. The speaker is of the 10 in. dynamic type and the weight of the equipment 52 lbs.

## The Blimp Model

Fig. 80 shows the model 12 B Animatophone which, as will be observed, is enclosed in a blimp with special ventilating fans and ports. The projector is the same as that mentioned in connection with the model 12 A, except that larger spools can be used, which will accommodate

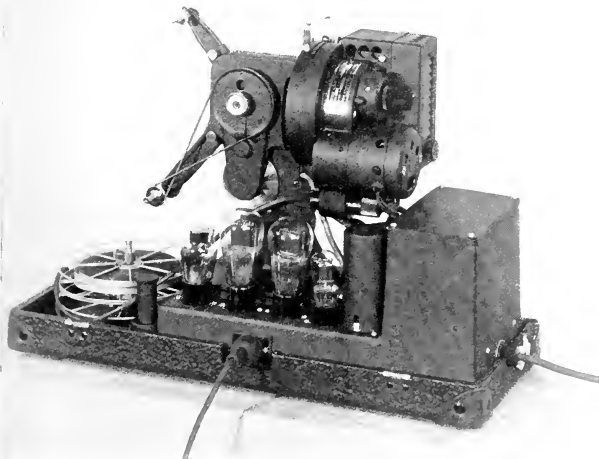


Fig. 79. Model 12A. Reverse side. Spools detached for transport.





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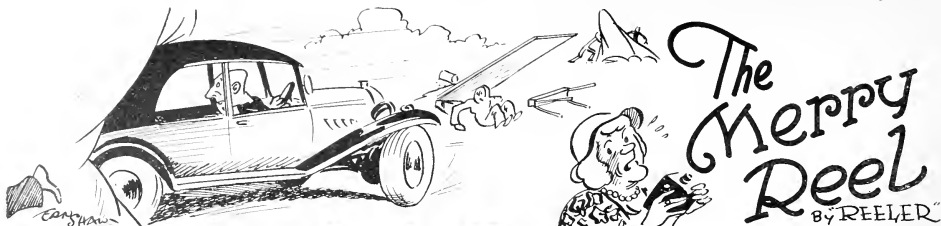
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# PATHÉSCOPE HOME MOVIES

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"DID you know," said Mrs. Motherspoon - Waterbiffle (her name, I beg you to remember, is pronounced Moon-Wiffle), "that our dear little cottage hospital is very, *very* hard up? Really, I feel that we ought to get up something in aid of it. What does anybody think about that?"

We were all chewing muffins round her hospitable tea table, and as the refined reader doubtless knows, it is not too easy to answer quickly when you have a sudden question of this kind shot at you in such circumstances.

"Mmmmm!" I gurgled, nodding my head vigorously.

"Blghrrmp!" remarked the General "Honk, honk, honk!"

The Vicar, the Curate and Flippersfield flung themselves upon him and paid off several old scores in the hefty pats on the back that they administered.

Flippersfield was so tickled by the expression on the General's face that he began to laugh, whereupon a piece

Posy, has a remarkable turn of speed for her size, insisted upon a race for small dogs. The Vicar's idea was a Hollywood Race, whilst my contribution was Bicycle Polo, for which I promised to raise several competing teams. Other items were quickly suggested, and before long we had a splendid list.

It was agreed that everyone should



Brought them both down

do as much filming as possible when not actually competing, and that our combined efforts should be finally edited into one super-film.

\* \* \*

When the great day came we started off with the Hollywood Race. In this you have to run some fifty yards to a table, where you are given a reel, a pencil and a tangled mass of nine-millimetre film. Having disentangled the film from its coils, you wind it on to the reel, using the pencil as an axle. This done, you beat it to the winning post fifty yards away. There was a magnificent entry for this event, for which Flippersfield and I had prepared some splendid birds' nests of ancient film. Some of the competitors proved



Paid off several old scores

themselves remarkably skilful at disentangling. The long-haired youth from the tobacconist's and the short-haired girl from the chocolate-shop were running a neck-and-neck race, when the Vicar's collie pup thought it was time to join in the fun. He brought them both down so well and truly that both were taken off on stretchers to the cottage hospital.

The Small Dogs' Race began well, but ended disastrously. The animals were held at one end of the field by willing helpers, whilst at the other end their owners ranged themselves in a line, brandishing bones and whatnot. The idea was that on the word "Go" the doggies, released by their holders, would streak towards the hands that were prepared to cherish them. What actually happened was that every dog flew straight at the one next him, and that in a split second the most glorious mass dog fight ever seen was in full swing. Manfully the Vicar rushed in to try to sort things out. He had just got Mrs. Motherspoon-Waterbiffle's Rosy Posy by her tail, when somebody else's Fido grabbed him by his.

It occurred instantly to most of the combatants that this was far jollier than fighting. By the time that we had extricated the Vicar both he and his nether garments had sustained serious damage. He was carried off to the hospital face downwards on a



"For Heaven's sake stop your Gymkhana"

stretcher decently covered with a blanket.

Most of us had been able to make some fine exposures of both of the first events, and an interval for film changing was necessary. As soon as all was ready once more the stage was set for the Car Driving Competition, in which you had to wend your way in and out between a variety of obstacles and finally to reverse into a position close to the hedge.

This proved excellent fun. Most of us had no idea what bad drivers we were until we came to try our hands at the obstacles. The Curate in his baby car looked a winner all the way, and lots of us began to think that the gaps should be made specially arranged for each competitor to suit the width of his car.

There is proverbially many a slip 'twixt cup and lip. The reversing test proved to be the undoing of the Rev. Septimus Poffle. He has rather large

(Continued on page 482)



The most glorious mass dog fight

of his muffin took the wrong turning, and the General, by this time sufficiently recovered for the purpose, gave him the heartiest of hearty first-aid.

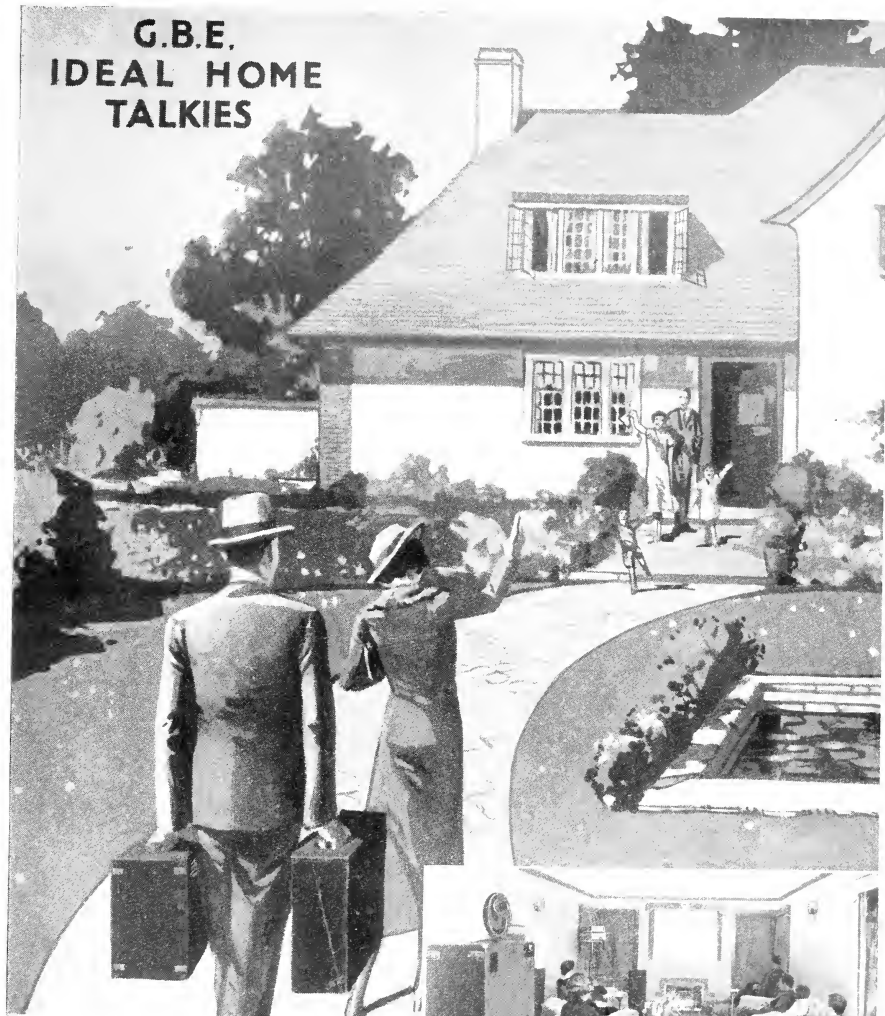
The Curate, the Rev. Septimus Poffle, developed hiccoughs, but save for this all was now well.

Order having been restored, we resumed our seats and the discussion opened. The cottage hospital is a jolly little place. It has just ten of the nicest and comfiest of beds, and we all felt that something ought to be done to straighten out its somewhat tangled finances.

It was my suggestion that eventually secured adoption. "Let's have a good old-fashioned gymkhana," I said. "We ought to make a lot of money out of that. And then we can make a film, and this ought to bring in the shakels like anything when we show it here and in the neighbouring towns."

The next thing was to decide upon the events. Mrs. Motherspoon-Waterbiffle, whose aristocratic peke, Rosy

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feet and his car has very small pedals. Having got into reverse he screwed his head right round to look through the rear window and started. Apparently his right foot, which was upon the accelerator, became firmly jammed under the brake pedal. With increasing speed the car fairly flew at the hedge. The Curate yanked the wheel round and it dashed off at a tangent across the field.

Talk about the crazy drivers you see in the comic films; they were as nothing compared with the Rev. Septimus in that wondrous drive of his. He had the whole congregation of spectators fairly on the run. Brave souls here and there exposed a foot or two of film and then ran like the wind. Meantime the Curate was missing tenths by inches, gate posts by millimetres and stout trees by microns.

At last his nerve gave, and with the loudest crash on record, he went clean through the tea marquee. Another stretcher was called for.

"The matron must be awfully pleased about it all," chortled Mrs. Motherspoon-Waterbiffle. "We have been sending her some positively lovely cases for her little hospital, haven't we?"

"Nothing like a thoroughly topical atmosphere in gymkhanas," I agreed.

My Bicycle Polo came next. Six teams of four were entered and the first match produced but one stretcher case. There were two more in the second match and three in the final.

Hardly had they been removed from the field, when the matron was observed approaching with flying footsteps.

"For heaven's sake stop your gymkhana," she cried. "You have filled every bed already and my nurses are talking about going on strike."

Reluctantly we had to close down. We could not help feeling that we had done our bit by the hospital that day. The profits would have been considerable had not the Curate wrecked the tea or the Vicar, in a fit of absent-mindedness, forgotten to appoint anyone to stand at the gate and take the shillings from those that entered.

Still, I believe that we shall do really well with our film once we have got it all spliced up and titled.

### A Film to See

THE "Invisible Man," which is to be generally released in London on May 7, and in the provinces on May 21, should be of special interest to amateur camera men and directors.

In the "Invisible Man" you see Claude Rains, the hero, unwind bandages from his head to reveal—nothing. He has no visible head at all. You see his shirt dancing in mid-air apparently by itself; and his footmarks appearing in the snow while his feet remain unseen.

It is not known exactly how these effects were attained, because the Hollywood experts who were called in

by director James Whale to devise them have not revealed their "trade secrets" to the world. But it is pretty certain that they employed stop camera work (one picture, one turn) and double exposure in the process.

If, with the aid of these two principles of trick photography, you cannot make bicycles appear to ride along by themselves, or cigarettes light while suspended alone in mid-air, there are many equally startling effects you can manage with even the simplest apparatus—speeding up clocks, slowing down express trains; or making objects move on table tops.

In the "Invisible Man," the story itself is built round the single idea of invisibility, and its telling is entirely dependent upon the manipulation of the camera. Some of these stunts may suggest to you an original idea upon which you can have a story of your own—a story of ghostly or psychic experience involving "vision" scenes, which are achieved by double exposure.

The scenes in which the invisible man's shirt dances down a lane to the accompaniment of "Here We go Gathering Nuts and May," and his unseen hand splashes a bottle of ink over the police inspector, suggest comic possibilities, such as a man on the screen eating a meal *backwards*, or a mock melodrama in which the action is arrested abruptly at every climax, so that the tensions are prolonged to an absurd degree.

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## "LET'S TALK ABOUT GAUZE"

(Continued from page 469)

of another player shall appear on the left. It can be simply managed by using a "half" or "three-quarter" gauze to diffuse heavily that portion of your picture in which the "ghost" shall appear. At a given cue, the bellows or tunnel between your lens and your gauze must be removed to allow the rays of a carefully placed lamp to fall on the side of the gauze nearest the lens—now let your "ghost" walk on to the set.

Thus, in the finished result, your hero will remain clear cut throughout the complete sequence, and as it is intended to produce the effect of his seeing a vision at the required moment, the left half of the picture will become foggy and the vision will appear.

In any case, it will be well worth your while to buy a yard or so of gauze and try out different experiments. There are many kinds of gauze which you can use, the most popular of all being pen-painting gauze, sold at nearly all art stores where painting materials can be bought. When using more than one thickness, be sure to place your two pieces together with their grains running diagonally, for, if you double one piece over to make two pieces with the grain of each running in the same way, you will find the "water wave" effect very prominent and almost obscuring your vision through the finished slide. Always cut your gauzes separately and place them diagonally across one another in between two frames of cardboard or wood, using glue or Seccotine to hold the issue together.

By using these slides indiscriminately, you will be able to add that extra little touch to your films that others haven't got. That harshness and flat monotony of a picture taken with a camera which is merely efficient and nothing more will quickly disappear, and you will discover an easy means of bringing your results nearer in quality to that finish which the professionals manage to obtain.

## THE NEWSREELS

## FOX PHOTOS AND PATHESCOPE

THE May issue of the Fox Photos Film-at-Home Newsreel, produced in collaboration with HOME MOVIES AND HOME TALKIES, contains its usual fascinating assortment of news items of pictorial interest. Among them may be quoted Maurice Tate, the famous cricketer, practising at Brighton; the rehearsals for the Royal Naval and Military Tournament; a race across Westminster Bridge while Big Ben is striking twelve; Hop-pole festivities at Hungerford; a great Moslem festival at Delhi, and others equally entertaining.

The new Patheoscope 9.5-mm. Newsreel for May is also a mine of interest, with a most varied assortment of home and foreign items. Views of Heidelberg, showing the annual ceremony to commemorate the passing of winter: the new flying-boat "Seagull"; Miss Meakin gliding the Channel; John Cobb breaking the Brooklands record; England v. Scotland at Wembley—are a few features.

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## NEWS OF CINE SOCIETIES

(Continued from page 493)

was decided that the club should start making films for a second show as soon as suitable scenarios had been prepared.

Any of the club's films are available for hire by other amateur societies, applications to be made to the secretary.

**PATHFINDER AMATEUR FILM SOCIETY (Torquay).** Hon. Secretary, F. Hill Matthews, Lew Down, Teignmouth Road, Torquay. We have now had our general meeting, and in consequence our plans for this year have been altered considerably. We have decided that we shall only produce one film at a time, and not, as previously stated, run two separate units. While we were considering "The Country Cousin" as our next film, two other stories have been put forward, with the result that "The Devil in Heaven" is our final choice. This story has been submitted by Mr. Rome, our hon. treasurer, and Mr. MacLoughlin.

We should like to mention that Mr. Charles Aggett very kindly demonstrated to us his excellent home-made screen and adapted Patheoscope "Kid" projector. Mr. Aggett is obviously a genius, and we strongly advise anyone interested to get into touch with him. His coloured lighting system for screen and curtains is well up to professional standard, and his adapted projector a real credit to him. There is no need to say that all our members were loud in their praise, and we sincerely hope that anyone in the vicinity reading this will "come up and see him some time."

**PLYMOUTH (BARBICAN STUDIO FILM SOCIETY).** We began the season in September with a membership of 60, and have limited our activities to the exhibition of first-class films (sub-standard), such as

"The Cabinet of Dr. Caligari," The Niebelungen Saga films, Soviet Russia Past and Present, etc.; some amateur films of Java and Balinese religious dances, and a most interesting lecture by Mr. William Hunter. Next season we hope to extend our activities to standard and sound films, giving weekly exhibitions. During the summer we intend to experiment in film production, and should welcome additional members interested in this side of the work. For particulars write to John Case, Clearbrook, nr. Yelverton, Devon.

**PORTSMOUTH CINE CLUB.** Headquarters, 54 Hyde Park Road, Portsmouth. Hon. Secretary, Clifford Worley. The club still continues to make headway, and considering that it was only started last autumn remarkable progress has been achieved. Members have met at the club headquarters every Thursday evening during the winter, and some of the meetings have been very interesting. An attempt has been made to cut out the formal and to run the club in an informal homely way. We share our headquarters with the Portsmouth Camera Club, and we thus have at our disposal a well-fitted dark-room, library, studio with large windows, and a fine lecture room. We are now looking forward to the summer, when we propose making several films.

**PROGRESSIVE PHOTOPLAY PRODUCTIONS.** Hon. Secretary, Harry Angel, 45 Cotesbach Road, Clapton, E.5. On Sunday, April 8, we held our inaugural dance at Royal Thatch, Woburn Place, W.C.2, which proved both a social and financial success.

Our Film Production Committee, headed by Mr. Jack Klonder and Mr. Berry Alexander, co-operated with our hon. social secretary, Miss C. Feldman, so that we were able to film the dance. Mr.

Jack Klonder directed the film from his own scenario. A great number of those present at the dance were interested in our future activities so that we expect to have a full complement of members within a very short period. We would, however, welcome membership from any HOME MOVIES AND HOME TALKIES readers.

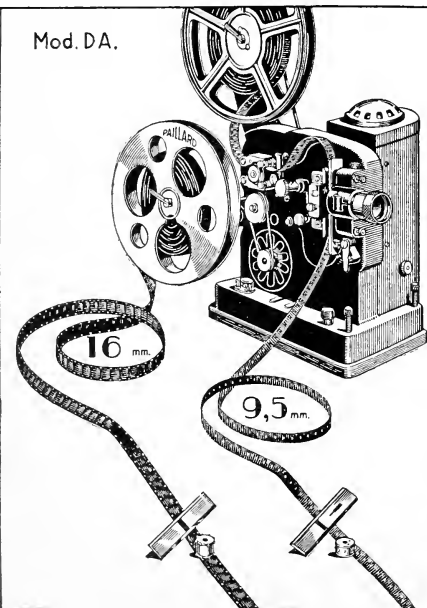
We are at the moment seeking west-end headquarters. Is there anyone who could assist us in this respect? If so, would they please communicate with the hon. secretary?

**SEEALL FILM SOCIETY.** Hon. Secretary, J. Gordon, "Jordsendmed," Loughton, Essex. We have finally decided to call our film, originally titled "Hark! The Lark," "It Pays to Naturalise." We are very satisfied with the results of the first "rushes," the lighting and photography being excellent, and the acting up to standard. This film, which was written by our president, C. W. Gordon, will, we hope, be finished by the end of April, and will then be leased out at a moderate fee to those who would care to borrow it. Applications should be made to the secretary. The direction is by Russell Morris, photography by the secretary, make-up by Mrs. Peggy Rugging, chief acting parts by Mr. R. Baines, Mr. D. Morris, and Miss Audrey D'Eath. The length will probably be 400 ft. of un-notched 9.5-mm. film.

We are now post recording running commentaries to our travel films, by the "Permarec" method, and these have been very satisfactory.

**SHEFFIELD AMATEUR FILM CLUB.** We regret to announce that this club has recently been forced to disband. If anyone wishes to get in touch with the late hon. secretary will they please communicate with Mr. A. D. Hobson, 65 Pingle Road, Sheffield, 7. The committee would like to (Continued on page 486)

Mod. DA.



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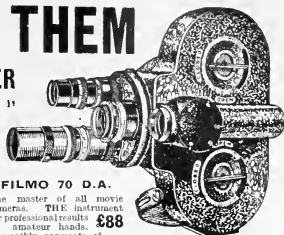


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## NEWS OF CINE SOCIETIES

(Continued from page 484)

take this opportunity to express their thanks for the many kindnesses and help given to the club by HOME MOVIES and HOME TALKIES, and to wish them continued success.

**SOUTHBORNE SEASIDE SCENARIOS.** Honorary Secretary's address is Fairleigh, Warren Edge Road, Southbourne, Hants. We are very anxious to obtain films from other societies to show to members at our monthly meetings, but often find it somewhat difficult to obtain these. We prefer to work on a basis of exchange, and give a list of the films we can offer in this respect. "Returned Empty," one-reel comedy; "The Gamble of Life," two reels; "The Man Who Made Gold," comedy drama, one reel; "The Happy Ending," two reels, straight play; "The House of Cheriton," two reels, straight play.

We shall be very pleased to book dates for the loan of these films in exchange for other societies' films, if dates are given on which we may obtain them. We are at present engaged on a further production, which we hope to complete during the summer.

#### SOUTH LONDON PHOTOGRAPHIC SOCIETY.

Headquarters, Camberwell Central Library, Peckham Road, S.E.15. Hon. Secretary, L. A. Warburton, 38 Chadwick Road, S.E.15. The group held its first projection night on March 28, and its first super reel production was very well received by an appreciative audience. The film was entitled "Cine Views," and was a news reel of local events. In addition to items of great local interest, it also contained a great amount of trick titling, which vastly intrigued the audience. However, in spite of the film's enthusiastic

reception, the members are not satisfied with the results technically, and are determined that the next production will be enormously improved. Other films that were shown were "The White Hell of Pitz Palu," "Easy Street," and "Drifters."

**WALLINGTON FILM SOCIETY.** Hon. Secretary, L. L. Arundel, 128 The Chase, Wallington, Surrey. The above society held its first "field-day" on Good Friday, when specimen scenes from our "big film" were shot. The results of the day's outing were very encouraging, when it is considered that none of our "stars" had faced the firing squad before, and the acting was of very high order. Owing to one or two difficulties, it has been decided to shelve the big film for the time being and concentrate on shorts only. We are therefore dividing the members into three groups, each group has at least one experienced member to it, and each group has the use of one or more cameras. The various talent has been, as near as possible, equally divided, and it is intended that each group shall work on an independent production. In order to work the group system, each group will meet once a week, and there will be a meeting of all groups once a month. We are hoping that this system will be more economical to manage, and that by this method every member will have a fair share of the work and enjoyment.

The Management Committee ask me to convey their best wishes to HOME MOVIES and HOME TALKIES for their assistance in giving us such welcome publicity.

We still have room for one or two new members. The entrance fee is only 5s. (6s. for married couples entering together), and the monthly subscription is 2s. (3s. for married couples). The society provide everything, including the apparatus and film stock; furthermore, every member is

practically guaranteed a definite portion of the fun and work.

**WHITEHALL CINE SOCIETY.** Hon. Secretary, Harry Walden, "Heatherbell," Cope Avenue, West Wickham, Kent. The Whitehall Cine Society is open to all civil servants who are interested in cinematography, and although it is not yet a large society, the membership continues to increase steadily. A copy of the current syllabus will be sent to anyone interested.

This year meetings have been well attended; in particular, mention may be made of a demonstration of the B.T.H. 16-mm. sound-on-film projector, by Mr. C. Gater, of visits from Messrs. John Mantle and R. M. Craigen, of the Beckenham Society, illustrating trick effects and an unusual trick titling board, and also of a very entertaining evening on the occasion of a visit from Mr. Fred Pullen on the subject of "Confessions of a Professional Film Editor."

The second annual exhibition of films was held at Foyle's Gallery on February 22 and 23, at which more than 2,000 ft. of film made by members was shown. Of this 600 ft. was on 16 mm. and the remainder on 9.5 mm. The pictures were, in the main, personal, travel, London, and nature subjects. The judges (Messrs. Harold B. Abbott, T. Lindsay and J. F. Marshall, A.R.P.S.) awarded the diploma to Mr. J. Chear's "Bird Studies," with Mr. C. R. Stubbs' "Mainly Boats" as runner-up. Excellent incidental music for the show was provided by the Inland Revenue Radio and Gramophone Society, with an amplifier of their own construction, and it is hoped that further opportunities may occur for acting in association with that active society.

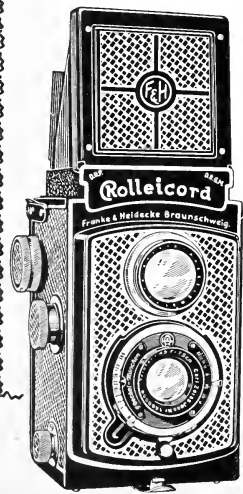
**WIMBLEDON CINE CLUB.** Hon. Secretary, C. W. Watkins, 79 Mostyn Road, Merton Park, S.W.19. "Gossip," a very original scenario submitted by Mr. W. Sugden, is to be the next film produced by the Wimbledon Cine Club, and is to be photographed by Mr. C. W. Watkins on 16-mm. stock; the director has yet to be chosen, but several names are before the Production Committee. Several enjoyable "Film Evenings" have been held recently at the studio at 79 Worple Road, Wimbledon, and it is very gratifying to see that the public are interesting themselves more in the production of films by a local body of enthusiasts, of which the Mayor, Lady Roney, is vice-president. Fine examples of work by amateur societies, and individuals, has been shown, including the following:—"Fall," "The Crystal," "Close-ups," "Westminster in Winter," and recently, at a Wimbledon Cine Club Fellowship evening, a selection of prize-winning films entered for the competition recently held by the I.A.C. was shown, including "Her Second Birthday," "Night Scenes," "Egypt and Back with Imperial Airways," and "An Austrian Village."

**WOOD HOUSE PICTURES.** Hon. Secretary, Miss M. C. Bulleid, 11 The Crescent, New Barnet, Herts. This society will double its normal annual output by producing two pictures in 1934. The first, the scenario for which is now complete, will be "Monty Carl O'Knight," to be directed by Mr. H. A. V. Bulleid, who recently made "Left-hand Turn" in Derby for Selby Experimental Films.

"Monty Carl O'Knight" will be ready for showing at the end of June.

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## DOING IT ALL YOURSELF

*(Continued from page 467)*

of light can be effected at the right moment.

Very little experience is necessary in order to adjust the light to the negative and in any case a short length of film—say, a foot or so—can be used as a test strip and developed before the complete reel is printed off. The machine will, of course, accommodate 100 ft. or more of film so that the amount printed in one piece will be dependent upon how much can be processed conveniently at a time.

Negative film in the 16-mm. size is now available from Messrs. Selo, Gevaert and Agfa at prices which do not include the processing. Positive stock can also be obtained from these firms under similar conditions. In order that their equipment can be sold complete Messrs. Sandis, Hunter and Co., Ltd., are marketing an outfit consisting of the Arri printer as described in 16-mm. size, and the Correx 16-mm. home developing outfit, which has already been reviewed in our December, 1933, issue. The whole outfit will sell for about 25 guineas.

## MAKING SCENICS—(2)

*(Continued from page 465)*

can console ourselves with the thought that it might have been irritating.

It is always a matter for hesitation with those who in the course of planning a film of generalities come up against something of a specific and

interesting nature and realise that they must curtail their new-found enthusiasm for this subject in the interests of the film as a whole. It seems a shame to them that they should be sparing with the camera on these interesting and beautiful things, perhaps so much more personally interesting than the scenery upon which they are engaged.

The answer to that is: Make a documentary film—if you have sufficient knowledge of your subject. Otherwise, consider this illustration: A painter engaged on a landscape may paint a church on his canvas; but however beautiful or interesting it may be, he does not bother about the detail of the stained glass windows of that church. The important thing to him is that the church should be in harmony with the rest of his landscape; and so he colours it accordingly.

In the same way must we who are engaged on making a film from the same viewpoint try to avoid detail disturbing to the general harmony of our film. Sometimes it is a wrench—but not if we appreciate what we are doing.

## SOME HINTS ON CASTING

*(Continued from page 471)*

not present any subtle problems—he is a type, but he fits into the family and is a decided contrast to Derek.

Irene Gilmour I see as dark, petite with flashing eyes; a wayward, mischievous and attractive person. The

Jordan girls are very different. Julia, the elder, tries to be "county"; she drives a car, dresses well, plays bridge and hunts—a pastime that is taboo with all the members of her family except her mother. Julia is a tall, fine young woman; her younger sister, Jennifer, is not so tall—an open-air girl, she loves all animals and hates hunting. The two sisters can be different in features—Julia can resemble her mother.

To sum up casting points:—

- (1) Consider the characterisation; ask yourself: "Does this artist look as if she (or he) might behave as the character has to act?"
- (2) When you have cast the members of one family, ask yourself: "Do these people bear any family resemblance to any of their progenitors or forbears? Do they look like a family?"
- (3) Be careful that you have no striking superficial resemblances that will *confuse*. And if any such are unavoidable, bear in mind how clothes, make-up, the closeness of the camera and the construction of your continuity can remedy this.
- (4) Make up your mind if you are going to work on a policy of choosing Actors or Types. (Which ever you choose, you will probably find yourself having to compromise by mixing the two kinds.)
- (5) And, finally, think twice before you choose the "finished actor."

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# News of Ciné Societies

EDITOR'S NOTE.—"Home Movies" will be glad to publish each month particulars of the activities of the British Ciné Societies and their future plans. For inclusion in our next issue reports should reach the Service Manager not later than 12th May

**AMATEUR CINEMATOPHOTOGRAPHERS' ASSOCIATION** (Newcastle and District). Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. Members' individual productions—all 16-mm. films—covering a varied range of subjects, have been a prominent feature in recent projection programmes. "Shots of Southern England," by E. W. Younger; "Market Gardening," by T. Temple; "Under Southern Skies" (Kodacolor), by A. G. Graves, A.R.P.S.; "A Trip to the Isle of Man," by E. Capstaff; and "Sports" and "In My Garden," by the chairman, James Cameron, A.R.P.S., being greatly appreciated. "Sports" covers a selection of local events last year in the district, and was included in the programme for a three nights public show, along with the club's latest photoplays, films of Fountains Abbey, by L. Bonser, the Perthshire Highlands, by H. A. Solomon, and the Badgerger, also by the chairman. Films from Beckenham Ciné Society, the London Amateur Film Club, Hull and District Amateur Ciné

Society, Hornby British Amateur Films, and Wimbledon Ciné Club have also been much enjoyed.

The public show, which was well attended, was carried through very successfully, and the results have given much satisfaction. The series of winter dances have also been a very popular feature of the club's activities. Production work on two photoplays by club members, Doris Graham and D. Bourner, is under way, and the annual week-end outing is being arranged for Whitsunide at Keswick.

**ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS**, Headquarters, 22, Jocelyn Road, Richmond, Surrey. Hon. Secretary, Edward Taylor, 12 St. John's Grove, Richmond, Surrey. The technical unit of the society has been putting in some very hard work on our big production, which, by the way, has had the title altered to "His Only Chance." This was considered by the casting committee to be more appropriate than "Mandeville's Choice."

The most important event of the month

was the special meeting held on Friday, April 6, when a committee composed of two ladies and two gentlemen was voted for by the members to carry out various duties concerning our forthcoming dance. Further particulars of this will be given in the near future.

It will be pleasing to note that the "Aristos Super Review" has been completed as regards the camera work, and by the time this report is in print should be on the editing bench. Our cameraman has gathered one or two "scoops" for the review, obtaining under great difficulties shots of various functions in our district, which include scores taken from a stage production recently given by an amateur operatic society. This latter part is to be a sequence concerning "Behind the Scenes" on stage and screen, showing the difference in technique between the two. The screen section will be shot behind our own sets and will include various shots of how a film is made.

Up to the moment we can honestly say that the work done by the society is very much on the upward grade, improvements being noticed all round, and by the end of the season we hope to have productions worthy of our name.

**BECKENHAM CINÉ SOCIETY**. Hon. Secretary, J. W. Mantle, 56 Croydon Road, Beckenham. April has seen the continuation of "Production No. 9"—the first of the season—and the "rushes" have shown quite good quality in photography and acting.

Arrangements are now being made for further productions, and it is hoped that the ladies, who made a successful comedy last year, will soon be undertaking a more ambitious film. We also hope to include a slapstick comedy in the forthcoming shooting programme.

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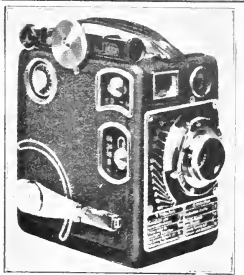
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An appeal for stories and suggestions has met with immediate response, and the scenario committee has plenty of material from which to devise new productions.

Among films shown at recent meetings—the society meets fortnightly on Tuesdays—some of the most interesting have been those made by students taking the cinematographic course at the Polytechnic.

"10 a.m. Down," descriptive of an express train's journey south, and "Fairground," an impressionistic film, were very favourably received by a Beckenham Cine Society audience.

**BLACKHEATH FILM CLUB.** Hon. Secretary, Mrs. D. A. Vale, 72 Hervey Road, S.E.3. Since our last report appeared the club held its second projection night on March 13, when the programme included "The White Hell of Pitz Palu" and "Resthaven Cottage," by Ace Movies. The local news-reel was a great success, and for the third projection night—planned for April 19—we have prepared an even bigger and better one. In fact, it has almost become a feature on its own!

"Antnie," the club's first production, is now in full swing. The first "rushes" look very promising, and the production staff are now becoming very efficient. The film should be ready for the screen by about the middle of June. There is still room for non-acting members, and anyone who is interested should write to the hon. secretary.

**BRONDESBUURY CINE SOCIETY.** At a meeting on March 27 it was decided to disband the Brondesbury Cine Society, for various reasons.

As Mr. Ludin intimated that he would form a new club, it was decided to offer him the name of the Brondesbury Cine Society, which he said he was pleased to accept. He was also given two films, "All is not Gold," and the newly finished 700 ft. production,

"B." It was further announced that the film, "Two Candles," now in production, would be continued.

The new club will carry on at the old studio in Kensal Rise, where there is a very finely equipped studio with lighting up to 70,000 candle-power, a comfortable social room, and a projection theatre seating about eighty people comfortably; but its membership will be strictly limited to real enthusiasts.

Mr. Ludin realises that a club cannot be run successfully without sufficient funds, so the subscription will probably be about two guineas, with an entrance fee of two guineas, and he hopes that serious workers will communicate with him at 134 High Street, Notting Hill Gate, W.11 (telephone, Park 0163). Clubs wishing to show "All is not Gold" are invited to communicate with Mr. Ludin.

**CHEAM FIELDS FILM CLUB.** Hon. Secretary, Mr. Lusted, Cheam Fields Club, Devon Road, Cheam. This club, a section of the Cheam Fields Sports Club, was started about eighteen months ago. Our first film, made in the summer, "Help Yourself"—800 ft., 16-mm.—was so successful that a public show was given in November. We are now working on this summer's film, and a story has been selected out of a number submitted by members. The secretary will be glad to hear from anybody wishing to join.

**CLIFLIMS.** Hon. Secretary, The City Literary Institute, Goldsmith Street, W.C. A new amateur combination, with the title of the "C.L.I. Film Society," has been formed amongst students of the City Literary Institute. It is intended to give monthly presentations of films of special cinematic value in the Little Theatre of the Institute, to be followed later in the year by screenings of the society's own

productions and those of other societies. The first of such programmes was presented on March 24, when "The White Hell of Pitz Palu" was screened, with an early Chaplin comedy, and "The Informer," in support.

The membership, which is at present limited to students of the Institute, is divided into two classes: Active (production) membership, annual subscription, 7s. 6d.; and ordinary membership, which entitled holders to attend the society's lectures, meetings, etc., and to hold certain privileges at their presentations, annual subscription, 2s. 6d. Communications should be addressed to the hon. secretary at the above address.

**DERBY AND DISTRICT CINE SOCIETY.** Hon. Secretary, Miss P. L. Smallwood, 4 Mill Hill Road, Derby. Consistent fortnightly meetings of the society have been held at their headquarters, "The Unity Hall," Babington Lane, Derby, every alternate Thursday, and we may report without exaggeration that they have been very interesting and at times most amusing.

Five stories were entered for our competition, and the one entitled "A Run For Her Money" was chosen after a good deal of discussion. We congratulate Mrs. H. S. Cooke on being the winner, and we hope that she will continue to be of assistance to us in this direction. The scenario was prepared by Mr. H. S. Cooke, who has been appointed cameraman and co. director. Mr. Dobson will be our director and Mr. Harrison the assistant cameraman. The leading titles have been entrusted to Mr. P. A. Rower, who has designed a monogram for the society which will precede the leading titles on all our films. We are now quite ready to proceed with the actual shooting, and—weather permitting—hope to have a finished production in five weeks' time.

"As we are hoping to make at least two films this year, we are asking members to submit more stories, as soon as possible, so that the members who are not taking part in the current production may not lose interest during their inactivity."

Several projection nights have been held during which members' films have been shown and discussed. A four-reeler film, "Behind That Smile," directed by Mr. H. A. V. Bulleid, which proved very enjoyable, and afforded much material for discussion, was projected on March 22.

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our meetings is enthusiasm, and all readers who desire to join our society should communicate with the secretary or call and see her personally.

**DUNDEE CINE SOCIETY.** Gen. Secretary, J. Clifford Todd, 5 Newington Terrace, Broughty Ferry, Angus. At the third annual general meeting of the society, held on March 29, the Rt. Hon. the Earl of Airlee was elected hon. president. The chairman, Mr. George G. Duncan, in his remarks stated that the society now had a membership of 43, which was very encouraging, when it was realised that they were not a producing society. The object of the D.C.S. was to raise the standard of photography, composition, editing and everything which is included in the make-up of a cine film. "We were not interested," he said, "in what our members 'shot,' but we were concerned with the standard of any work they undertook." In this, our aims were similar to the I.A.C., with which body we were affiliated.

The society meets once a month, on the 13th, in the Royal Hotel, Dundee, and the programme consists of an exhibition of members' films which are afterwards criticised. During the season feature items are introduced, and also papers are read dealing with subjects of interest to cinematographers.

The society welcomes visitors at any of its meetings, and is always at the service of any who may be thinking of taking up the hobby. There is no need for Dundee amateurs to work alone when there is such a helpful fellowship in their midst. Particulars may be obtained from the general secretary at the above address. (Telephone 7741.)

**DONCASTER AMATEUR FILM SOCIETY.** Hon. Secretary, Mrs. D. Cuttriss, The Oval, Bessacre, Doncaster. We had our first public show on March 15 and 16, with an audience of over 250 on each night. It was a great success. The programme included a local news reel, a Yorkshire travel picture, and our two film plays, "Babes in the Wood" and "The Ancestral Shadow," a ghost story, dealing partly with Victorian times and partly with the present day.

Mr. Cuttriss, assisted by Mr. Morris, constructed an operating box on the floor of the hall at a distance of 30 ft. from the screen, which measured 9 ft. by 8 ft. 6 in., and the pictures were projected from the floor. This allowed the space behind the operating box to be used for seating accommodation.

As a result of this show, and also through the publicity kindly given by HOME MOVIES AND HOME TALKIES, we have gained several new cameramen. We are now looking for a club-room and studio in Doncaster, as up to now all meetings and projection evenings have been held at Mr. Cuttriss's private cinema at the above address.

We should like to thank HOME MOVIES AND HOME TALKIES for publishing our last report, which has done us a lot of good.

**FINCHLEY AMATEUR CINE SOCIETY.** Hon. Secretary, E. E. Thompson, 266 Hale Lane, Edgware, Middlesex. During the past two months members have had the opportunity of viewing films from America A.C.L., Manchester F.S., Meteor F.P.S., Glasgow, Bolton A.C.S., and Beckenham A.C.S. The programmes have proved most interesting, some of the best amateur films produced coming from these societies. On April 5 a party of members visited the cine section of the "Ideal Home Exhibition," where an interesting and instructive evening was spent.

By the way of variation during April, our president, Mr. G. H. W. Randall,

delivered a lecture, suitably illustrated by lantern slides, the evening proving a great success. The society is celebrating its fourth birthday in June by staging a function, details of which will be published shortly.

**GLENDALE AMATEUR FILM SOCIETY.** Hon. Secretary, M. L. Bacon, 93 Silverdale Avenue, Westcliffe-on-Sea. This society has now been re-formed, under M. L. Bacon, who is the hon. secretary and treasurer.

It is proposed that a film shall be made in June under the production of H. W. C. Gould.

**GOLDERS GREEN AND HENDON RADIO AND SCIENTIFIC SOCIETY.** Hon. Secretary, Ciné Section, Mr. S. I. Shoot, 179 West End Lane, N.W.6. Since our last report the newly formed Ciné Section has received considerable support, and the exhibition of amateur films on April 12 was very well attended. Besides a number of travel films, the programme included a most interesting instructional film entitled "Contact Glasses," produced by one of our members, illustrating a novel method of sight correction which dispenses with spectacles.

In view of the rapid development of sub-standard "talkies," there is unquestionably much scope for experiment and co-operation between those interested in cinematography and radio enthusiasts, particularly with regard to sound reproduction and electrical apparatus in general. It is hoped, therefore, that our activities will appeal to a wider circle than does the average cine society.

Although a fully equipped studio is available, during the summer months efforts will be directed to practical outdoor work, and meetings which are being held at the Hampstead Art Galleries, 343 Finchley Road, N.W.3, will be devoted to the projection of silent films (16 mm., 9.5 mm. and 8 mm.), as also to sound films, some of the foremost manufacturers in the country having promised their assistance. Lectures and demonstrations will be given by experts in the field of amateur cinematography and visits to places of interest arranged, which readers are cordially invited to attend. Particulars from the hon. secretary at the above address.

**GOLDERS GREEN AND HENDON FILM AND SOCIAL CLUB.** Hon. Secretary, Marcus Fisher, 9 Fitzroy Square, London, W.1. After many weeks of careful preparation, the above club has opened its doors to the residents of N.W. London.

The first meeting was held at the Regal Cinema lounge and ball-room on Tuesday, March 13, and in a short but impressive opening speech, the vice-president, Mr. Leslie Harr, addressed nearly 200 enthusiastic people, referring to the amateur film movement and the social aims of the club. Unfortunately the president Mr. John Stuart, the well-known film star, was unable to be present on account of his engagement at the Savoy Theatre. At the close of the film show a dance was held, which was filmed and shown at the club at two subsequent meetings.

The officers and committee of the club consist mostly of members of the learned professions as well as prominent city and west-end business men.

The club can indeed be proud of the very fine and costly apparatus which it possesses, and practically every accessory required in an amateur film studio is to be found there. In addition, we possess one of the most modern sound equipments, including twin turntables for continuous reproduction of gramophone records. This apparatus, which is equivalent to those used in the leading cinemas, was specially

built for us to our own specification, and the volume and efficiency is all that can possibly be desired. Indeed, the loud speakers which we possess are identical to those used by cinemas throughout the country.

The club meets every Tuesday from 8.30 p.m. until midnight, and the evening's entertainment always terminates with a dance, for which purpose we engage a band regularly. The rules and regulations of this club will be gladly sent to anyone desirous of joining, and we particularly wish to encourage all those who are genuinely interested in the production of talking films. We are anxious to borrow films produced by other film clubs.

**HULL CINE CLUB.** A new ciné venture for Hull is the informal club started by Charles Ireland, manager of Messrs. Doughtys, Ltd., Saville Street, Hull. There are no membership fees, and the only qualification required is that each member should be the owner of a home-movie outfit or keenly interested in the production side of sub-standard cinematography. Fortnightly meetings are held and short lectures and talks followed by practical demonstrations, together with a general discussion, form the basis of each gathering.

Doughtys' projection theatre is at the disposal of the members of the club, and every facility is given for showing their own films to enable them to assist each other to overcome difficulties that they may have met during production. The fourth meeting of the series was held on March 7 last, and, judging by the large attendance and interest shown, many of the pitfalls which have beset the cameraman are already in a process of elimination. Although the meetings are held at the shop, there is no sales propaganda carried out by the staff of Messrs. Doughtys, Ltd., during these meetings.

**HYDE.** Mr. John S. Fitton, A.M.I.R.E., of 32 Upeland Street, Hyde, Cheshire, is anxious to form a ciné society in this district, and if anyone interested will communicate with Mr. Fitton he will arrange for a meeting to take place.

**LEICESTER AMATEUR CINE CLUB.** Hon. Secretary, R. T. Trasler, 85 Skipworth Street, Highfields, Leicester. We are pleased to report that further progress has been made on our comedy, "All's Well." The "location scouts" of the club have spent pleasant days touring the local countryside searching for a suitable village station for a scene in this film. It is proposed to use Thurnby Station on the L.N.E.R. line (subject to the company's approval). A number of extras are still required for this, and also for an interior scene in a village hall.

The club is becoming interested in the proposition of making "talkie films." Anyone having any experience of same would be welcomed.

**LINCOLN AMATEUR FILM SOCIETY.** Hon. Secretary, Mr. G. F. Morton, Towan Blistra, Mount Street, Lincoln. This society continues to make excellent progress and the membership is steadily increasing. Since our last notice in HOME MOVIES and HOME TALKIES, we have been busy discussing arrangements for this year's summer programme and in organising an exhibition of amateur films at the Usher Art Gallery, Lincoln, in conjunction with the local camera club. This latter exhibition, the first of its kind to be given in Lincoln, has proved an outstanding success, and although at the time of writing there are still three more shows to be given, the society expect that when the doors are finally closed over 1,000 Lincoln people will have been the guests of the Lincoln Amateur Film Society.

Films made by the Lincoln Society have been shown, together with productions from Finchley, Riverside (London), Doncaster, Nine-Five Productions (London), and Brondesbury. The latter loaned us their "All Is Not Gold" prize-winning film, which was greatly appreciated by the largest audience we had during the run of the exhibition. On one evening Mr. and Mrs. Bernard Cuttriss, the cameraman and hon. secretary of the Doncaster A.F.S., came over for the show and brought some films with them.

With regard to this year's programme, we have prepared the scenario for one film and the cast is to be selected by the committee immediately. Our chairman, Mr. M. Hewlis, is having some "floods" made, and we hope to commence shooting within the next few weeks. The film has not yet been given a title but the story deals with newspaper life, and the editor of the local evening newspaper has readily given his sanction to the shooting of some interiors.

**LONDON AMATEUR FILM CLUB.** Hon. Secretary, Miss M. Jasper, 42 Fentiman Road, S.W.8. During the last month amateur films shown at our projection evenings have included the Newcastle Society's film, "Bonadventure," the Lincoln Society's "Circumstantial Evidence," and the Riverside Club's "Once Aboard the Lugger" and "Archie's Innings." All these are very fine productions, and were thoroughly enjoyed. For our industrial programme of films we were indebted to Messrs. Winsor & Newton, Ltd., for the loan of their three films, "Colour Paper Work," "Transparent Watercolour" and "Handicrafts." Several hints regarding titling were arrived at through the medium of these films.

The club would welcome a few more  
(Continued on page 493)



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MAY		
1	Ancient Custom of "Crowning the May Queen" .. .. .	GENERAL.
1	Sunrise Service on Magdalen College Tower .. .. .	OXFORD.
1-3	Ancient "Hobby Horse" Custom .. .. .	MINEHEAD.
1-2	Race Meeting .. .. .	KELSO.
2	Worcestershire v. Australians .. .. .	WORCESTER.
2	Royal and Ancient Spring Medal Golf Tournament .. .. .	ST. ANDREWS.
2	Two Thousand Guineas Race Meeting .. .. .	NEWMARKET.
2-5	Royal Dublin Society's Agricultural Show .. .. .	DUBLIN.
3	Sir Alan Cobham's Flying Meeting .. .. .	LANARK.
3	Champion Dog Show .. .. .	BATH.
4	One Thousand Guineas Race Meeting .. .. .	NEWMARKET.
4	Folk-Dance Festival .. .. .	CHELTON - HAM SPA.
5	Schoolboys International Football Match—Wales v. Scotland (League) .. .. .	COWDENBEATH.
5	Rugby Cup Final (Northern League) .. .. .	WEMBLEY STADIUM.
5	International Motor-Cycle Meeting .. .. .	DUBLIN.
5	Dunbartonshire Agricultural Society Show .. .. .	HELENSBURGH.
7-12	British Championship Dance Festival .. .. .	BLACKPOOL.
7-12	Pageant of Labour .. .. .	CRYSTAL PALACE.
7-13	Isle of Wight Musical Festival .. .. .	RYDE.
7-12	Scottish Six-Days' Motor-Cycle Trial .. .. .	
8	Ancient "Furry Dance" Custom .. .. .	HELSTON.
8-10	Race Meeting .. .. .	CHESTER.
8-10	May Pleasure Fair .. .. .	HEREFORD.
9-10	Race Meeting .. .. .	FOLKESTONE.
9	Cambridge University v. Australians .. .. .	CAMBRIDGE.
10	Ascension Day .. .. .	
10	West of England Ladies' Kennel Club Show .. .. .	CHELTON - HAM SPA.
11-12	Walker Cup Golf Match .. .. .	ST. ANDREWS.
11-12	Southern Command Horse Show .. .. .	TIDWORTH.
11-12	Jubilee Race Meeting .. .. .	KEMPTON PARK.
11-17	Ladies' Open Golf Championships .. .. .	PORTHCAWL.
12	Motor-Cycle Races .. .. .	LONDONDERRY.
12	M.C.C. v. Australians .. .. .	LORD'S, LONDON.
13	Sheep Dog Demonstration .. .. .	HAMILTON.
14-19	Hard Court Tennis Championships .. .. .	WEST KENSINGTON.
15-17	Second Spring Race Meeting .. .. .	NEWMARKET.
16	Essex v. Australians .. .. .	CHELMSFORD.
16	Fair and Cattle Show .. .. .	STONEHOUSE.
17 to June 2	Royal Naval, Military and Air Force Tournament .. .. .	OLYMPIA.

MAY		
18-19	London to Edinburgh Motor-Cycle Trial .. .. .	
18-21	Folk-Dance Festival .. .. .	STRATFORD-ON-AVON.
18-19	Universities Athletic Union Championships .. .. .	WHITE CITY.
19	Whitney Polo Cup Final .. .. .	HURLINGTON.
19	Hamilton Park Race Meeting .. .. .	HAMILTON.
19	Open Golf Tournament .. .. .	TORQUAY.
19	Oxford University v. Australians .. .. .	OXFORD.
20	Italian Motor-Cycle Grand Prix .. .. .	
21	Whit Monday .. .. .	
21	London Cart Horse Parade .. .. .	REGENT'S PARK.
21	Race Meeting .. .. .	HURST PARK.
21	Motor-Cycle Races .. .. .	DONNINGTON PARK.
21	Motor-Race Meeting .. .. .	BROOKLANDS.
21	Folk-Dance Festival .. .. .	BAMFON.
21	British Athletic Games .. .. .	WHITE CITY.
21	Nottinghamshire Agricultural Show .. .. .	WELBECK ABBEY.
21-25	Amateur Golf Championship .. .. .	PRESTWICK.
21-25	Royal Scottish Automobile Rally .. .. .	
21-26	Open Bowls Tournament .. .. .	EASTBOURNE.
22	Ancient Custom of "Dicing for Bibles" .. .. .	ST. IVES.
22	Ram-Roasting and Annual Kingsteignton Fair .. .. .	KINGSTEIGNTON.
23-24	Oxfordshire Agricultural Show .. .. .	HENLEY-ON-THAMES.
23-24	Salop and West Midland Show .. .. .	SHREWSBURY.
23-24	May Race Meeting .. .. .	GREAT YARNOUTH.
23-26	Races .. .. .	MANCHESTER.
23	Hampshire v. Australians .. .. .	SOUTHAMPTON.
24	Empire Day .. .. .	
25	Opening of Clyde Yachting Season .. .. .	FIRTH OF CLYDE.
26	Queen's Birthday .. .. .	
26	Middlesex v. Australians .. .. .	LONDON.
26	Lanarkshire Farmers' Society Show .. .. .	HAMILTON.
28 to June 1	Amateur Golf Championships .. .. .	PRESTWICK.
29-30	Spring Race Meetings .. .. .	BATH.
29 to June 9	South Wales Industrial Fair .. .. .	CARDIFF.
30-31	Race Meeting .. .. .	CURRAGH.
30	Surrey v. Australians .. .. .	OWAL, LONDON.
30	International Fishing Match .. .. .	LOCH LEVEN.
30 to June 1	Motor Races .. .. .	ISLE OF MAN.
30 to June 2	Bath and West Agricultural Show .. .. .	OXFORD.
30 to June 2	Royal Ulster Agricultural Show .. .. .	BELFAST.
31	National Day .. .. .	SOUTH AFRICA.

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PATHE BABY, 1/3.5 Hermagis lens, hand-wound leather case, list price £5, for .. £1 18 6

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## NEWS OF GINE SOCIETIES

(Continued from page 491)

members, and any person interested is invited to communicate with the hon. secretary at the above address.

**METROPOLITAN-VICKERS AMATEUR CINE SOCIETY.** Hon. Secretary, Mr. J. Murray Gillespie, Industrial Control Sales Department, Trafford Park, Manchester, 17. The society has not yet started their new production; it is still in the hands of the Scenario Committee.

On Thursday, March 8, a short programme of professional films was shown, including a Grierson Production made for the G.P.O. For this occasion the society were fortunate in obtaining the use of a complete 35-mm. projector from their research department.

**MIDSOMER NORTON.** Mr. E. J. Edwards, Junr., 6 The Island, Midsomer Norton, would like to hear from anyone interested in movie film making, with the object of forming a cine society in the Midsomer Norton district.

**METEOR FILM PRODUCING SOCIETY.** Hon. Secretary, Stanley L. Russell, 14 Kelvin Drive, Glasgow, N.W. Production of "The Flies Are Dancing" has been proceeding smoothly (if not very swiftly) for some weeks, and the film is fairly under way with the indoor sequences. This is Meteor's most ambitious effort so far, and will occupy most members throughout the summer. It is being shot on 16 mm. The story tells of what happened to the individuals of a business office staff who are all unexpectedly thrown out of employment on the eve of the annual holiday. Members have been advised that shooting takes place every Wednesday at 7.30 p.m. until further notice: shootings on other days also will be arranged from time to time as required. The society's chief documentary film of the year will be shot on 35 mm., and will show the work of the Glasgow Police Force.

An interesting talk on make-up was given in the studio one evening recently by Mrs. Kay Oliver, who is an expert on the subject. Mrs. Oliver, who is at present visiting Glasgow, has appeared in various films made in this country and abroad, and her instructive demonstrations of what can be achieved by proper make-up were much appreciated by everyone, as were Mrs. Oliver's graphic descriptions of how things are down in the professional film studios.

The society is holding another film festival in the autumn. This year a silver cup, and money prizes, will—thanks to generous donors—be offered as prizes, and there will be classes for individuals as well as clubs. The date for the final session is provisionally fixed as October 20. Full details will be published shortly.

**NEWMARKET AMATEUR CINE SOCIETY.** Hon. Secretary, Miss G. C. Emery, 8 Exeter Road, Newmarket. This society concluded its first season with a very successful show of films held in the Turner Hall, Newmarket, on February 8, 1931, about 250 people being present.

The programme consisted of a film hired from the Meteor Amateur Film Society, Glasgow, together with a local news reel, two shorts, "The Train" and "The Jumping Beans," directed by Mr. P. Collin; "Stern Reality," a comedy, and "Suspicion," a drama, the club's big effort, directed by Mr. M. Griffiths. Mr. W. T. McGlone acted as cameraman in practically all the films. In order to add human interest to the evening, the programme was concluded with a one-act play entitled "After the Event," by Hugh Ross, acted and produced by members of the society.

At the second annual general meeting, it (Continued on page 484)



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Address your query to: *The Service Department, HOME MOVIES, George Neuenes, Ltd., 8-11 Southampton St, Strand, W.C.2, enclosing the free Query Coupon printed in this issue. A selection from queries and answers of general interest will be printed each month on this page. All others will be replied to by post.*

**SPECIAL NOTE.**—Owing to the rapid growth of the circulation of "HOME MOVIES" and the large number of queries now sent in, readers are asked to limit the number of questions in one letter, so as to enable an early reply to be sent.

**P. T. L. Newhaven.** Kodak pan. and Agfa pan. have approximately the same speed. Similarly Kodak S.S. pan. and Agfa Novopan are both of about equal speed, being twice as fast to daylight as the ordinary Pan. In artificial light the difference is greater, as the supersensitive Kodak and the Agfa Novopan are both particularly sensitive to the yellow and red rays. Excellent cloud effects are obtainable on the last two films without filters if over exposure is avoided, as the film is already suitably colour corrected so as to repress excessive sensitivity to the blue rays.

**T. H. D. Kingswood.** asks: "What is the difference between a resistance and a transformer? Is one preferable to the other?"

Answer.—Most cine projectors on the British market were originally designed for use in countries where the voltage is generally 110. In this country 200 to 250-volts mains are widely used, for which reason it is necessary to reduce the voltage from that figure down to 110. If direct current is used there is no means other than a resistance for reducing the voltage, but when alternating current mains are used one can use either a resistance or a transformer. A resistance is a voltage waster and a transformer is a voltage changer. If, for example, we are working with a projector which

requires 6 amperes and 110 volts (660 watts) we can take a transformer designed to halve the mains voltage from say, 200 down to 110. At the same time as the transformer steps down the voltage it steps up the current, so that allowing for 100 per cent. efficiency in a transformer if we put in 3 amperes at 220 volts (660 watts) we get out 6 amperes at 110 volts (660 watts again). Actually transformers are not 100 per cent. efficient, but efficiencies well over 90 per cent. are easily obtained.

In the case of a resistance this must be designed to carry the same current as the projector, and thus we should need a resistance to carry 6 amperes at 220 volts, and the input is therefore 1,320 watts or nearly a kilowatt and a half. If we have a resistance which cuts the voltage down by half then exactly as much power is wasted in the resistance as heat, as is used by the projector itself!

A transformer represents a real saving only when the power consumption is fairly high, but transformers to carry the amount of power indicated above are heavy and somewhat expensive. Seeing that manufacturers have to produce their apparatus for either direct or alternating current, it is customary to provide resistances which can be used with either type of current in-

discriminately and which are, incidentally, very much cheaper to manufacture. A transformer is much dearer to buy, but saves on running costs.

**N. W., Newcastle-on-Tyne:** 20-Scheiner for ordinary pan, and 23-Scheiner for Superpan will be found about right on your exposure meter.

**E. N. H., Trafalgar Square:** "Fades" are produced by gradually reducing the light admitted to the film during exposure, thus giving progressive under-exposure and consequent darkening. "Dissolves," where one picture gradually blends into the next, are made by super-imposing "fade-outs" on "fade-ins."

**M. McHeath, Brighton:** The large white flashes which appear at the bottom of your film are due to the fact that you were facing the camera towards the sun and occasionally direct rays from the sun reached the lens. While beautiful results have been obtained by shooting against the sun, this type of picture needs careful attention to the lens position and a good lens hood should be used. Do not be misled about your exposures, for you must have detail in the shadow part of the subject, which will be very important. Do not be misled into thinking because you are shooting against a bright sunlight sky that your exposures will therefore be short. Treat the picture as if it were a shade subject. Absence of shadow detail is often not noticed on a small still snapshot, but with the magnification given to a cine picture on a screen the absence of such detail makes the picture look black and harsh.

**A. W., Chiswick:** The Dunning process is not much used in this country, most British studios utilising the rear projection scheme. In this, the background scene is first taken as an ordinary film without the actors and is then thrown by rear projection on to a

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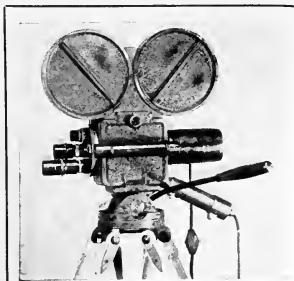
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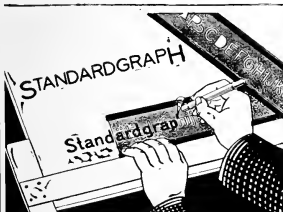
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translucent screen, which forms the background against which the action takes place. The shutter of the projector and the shutter of the taking camera must be synchronised so that both shutters are open exactly the same time and the luminosity of the screen must be adjusted to give the right degree of brilliance to make a natural background. Care must also be taken to illuminate the actors and actresses from the same angle as that illuminating the background scene, otherwise you will get false lighting. Rear projection is too often obvious in some commercial films, showing itself as a dull and muddy animated background in contrast to the brilliance of the illumination on the important figures in the foreground. Good rear projection, properly arranged, gives excellent results and saves a great deal of expense.

**T. McC. Sunderland**, has been experimenting with home recording on aluminium and is not satisfied with the quality.

Answer.—It is quite possible to obtain excellent quality when recording on aluminium discs by the method you mention, but to do so requires a fairly expensive set. This in turn requires a more powerful driving motor than is generally fitted to reproducing gramophones, clockwork or electrical, as so many aluminium recording methods are compromises between a cut which is not deep enough to slow up the motor and one which is really deep enough to give excellent quality. If you are going to do any serious work, we advise you to install a much more powerful motor such as a half horse-power type.

**P. R. C. Crouch End**, has been using a modern photo-electric exposure meter, and he says that, while the results generally have been excellent, on one or two subjects the exposures have been badly out. He names these.

Answer.—The trouble you refer to is not an indication that your own photo-electric meter is faulty, for it would have occurred on any of the existing types in the circumstances. These meters, while undoubtedly the best yet, are not completely automatic, for, if you think about it, you will realise that they "average up" the light of the scene. Take, for example, the case to which you refer, of the square in an Italian city with a great deal of white marble paving and statues in full sunlight and about a quarter of the picture on the left in the shade. You tell us that the sunlit portion was excellently exposed, but the shadows were practically solid black with no detail. In this case practically all the light reaching the meter came from the sunlit portion and the average light over the whole scene was very bright. In such extreme cases as this the meter should be placed more towards the shadow portion of the picture so that this constitutes practically all that

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(Continued on next page)

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is included, as, for a satisfactory scene, you  
must have shadow detail here. The resultant  
reading will give you the stop you should  
use for the whole scene, as anything smaller  
would lose the detail in the most important  
part. Booklets issued with most photo-  
electric meters deal thoroughly with such  
extreme cases.

A similar difficulty arises when a film is  
taken against a western sky in the late

afternoon with important foreground details  
occupying a relatively small proportion of  
the view. Here the brilliance of the sky,  
occupying the largest proportion of the  
picture, tends to give a reading which will  
result in under-exposure. In such cases the  
meter should be faced more towards the  
ground than the normal angle of view would  
indicate so as to cut out superfluous light  
of the sky.

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(Continued from previous page)

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conditions. Enlarges up to 12 in. by 15 in.—  
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